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THE RUBINSTEIN PRIZES.

BY EUGENE E. SIMPSON.

LEIPZIG, September 1, 1910.

THE MUSICAL COURIER Leipzig representative cabled from St. Petersburg, announcing Emil Frey of Baden, Switzerland, and Alfred Hoehn of Frankfurt-a-M., the respective winners of this year's Rubinstein prizes, for composer-pianists and for pianists. The composer prize attracted five contestants, of whom three also participated in the performance contest, which was thus played for by twenty-seven men. The two contests required nine days of six hours each. An accompanying orchestra of thirty-five men under Leonid Kreutzer was employed for four hours on each of the five afternoons, beginning on Monday, August 22. The Monday evening and every morning and afternoon, except Sunday, were then required until noon on Wednesday, August 31. The jury of twelve persons, under chairmanship of Alexander Glazounow, gave its verdict on both contests four hours after the conclusion of the last contest. Besides the prizes awarded to Frey and Hoehn, the jury granted diplomas of honor to composer Frank Merrick of Bristol, England, and to pianists Frey, Arthur Rubinstein of Warsaw and A. Borowsky of St. Petersburg. A number of distinguished musicians in non-Russian states had been invited to sit on the jury of awards,



EMIL FREY.
Winner of Rubinstein composition prize.

but owing to fear of cholera or too much work not one appeared. The jury finally consisted of instructors and directors of the several conservatories and branch schools of the Russian Imperial Society, to include also Glazounow, director of St. Petersburg Conservatory, and Leonid Kreutzer, of Berlin, conductor for this contest, former pupil of St. Petersburg and Moscow conservatories. The other members were Professors Annette Essipoff, Nicholas Socoloff, Nicholas Lovroff and Professor Kolofate of St. Petersburg Conservatory, Konstantin Igumnoff of Moscow Conservatory, Stanislaus Exner of Sanatoff Conservatory, L. M. Metyetshkin of Zhitomir, M. L. Pressman of Rostov-am-Don, V. L. Villewan of Nijni Novgorod, and R. Gummert of Kasan. Socoloff could not remain for the performance contest. He registered his vote on the composition prize and gave up his seat to Constantin Minier of the Imperial Music School at Voronezh.

In the common cause of truth it is hereby stated that Mr. Frey was entitled to both prizes, and more especially the one on performance, which was not awarded him. There is no doubt that the jury acted on its impression that the twenty-five thousand francs of both prizes was too much money to confer on one person when great excellence was found in many.

After Mr. Frey's extraordinarily musicianlike playing of his solo program on the next to the last day of the contest, there was a comfortable notion among many of the contestants themselves that the jury could do nothing but award Frey the performance prize and possibly leave the composition prize unpaid, as it remained five years ago. But there was nothing technically nor morally hindering the award of both prizes to one who had completed and earned them in good faith. It was further thought that the jury would award at least half a dozen or ten diplomas, on the famous principle once set up by an American warrior, that there would be enough honor for all. That would have been an eminently fair and sportsmanlike proceeding which could have been extended to a dozen or fifteen on their merits. When the jury got together it was found that so much honor was not available, yet their findings were not reached without difficulty. The composition prize and the diploma on performance were awarded Frey unanimously. The performance prize was awarded Hoehn on a vote of seven for Hoehn and five for Arthur Rubinstein. The diplomas to composer Frank Merrick and performer Rubinstein were then awarded unanimously, while the vote on a diploma for Borowsky was tied and only granted on the chairman's prerogative to decide. It would have been ungenerous for Chairman

Glazounow not to have given the candidate the benefit of the doubt.

The Russian newspapers freely spoke their minds on Annette Essipoff's selection for a jury which was to pass on the chances of three of her pupils, and especially since two other members of the jury were former pupils of hers. So it did happen that her pupil, Borowsky, came in for a diploma of honor, but it is thought that neither of her two ex-pupils on the jury was supporting that candidate when the tie vote arose. It is probable that this candidate was a holdover on a schedule to honor a half dozen, whereupon the generosity ran out and Borowsky remained in on a show down. The objection on Essipoff is still less valid, since Professor Igumnoff had similarly to pass on his pupil, Barabeichik; Director Exner of Saratov had to look over his faculty member, Hayek; Metyetshkin his faculty member, Petrovsky at Zhitomir, and the five instructors of St. Petersburg Conservatory had to pass on a colleague, Mr. Lempe, of their own faculty. Summarizing on the findings, criticism would question the decision to withhold the other premium from Frey, and would also assert that the duty in the granting of honors extended much farther than the jury decided to go.

The order of appearance for the respective contestants was fixed by drawing. When the order was established it was maintained for the turn with orchestra, for the chamber and solo compositions, and for the solo programs of the performance contest. With two days preliminary rehearsal for the compositions, the total of eleven days' work was spent as follows:

Saturday, August 20, 10 a. m.—Orchestral rehearsal of the piano concertstucke.

Afternoon—Rehearsal of piano trios with strings.

Sunday, August 21, 10 a. m.—Second orchestral rehearsal of concertstucke.

Afternoon—Second rehearsal of trios.

Monday, August 22, 1 p. m.—Brief orchestral rehearsal of the first two movements of Rubinstein D minor concerto.

2 p. m.—Formal beginning of composition concert and playing of the concertstucke with orchestra. They were one in B flat, by Frank Merrick, of Bristol, England; symphonic fantasia, by Hermann Keller of Stuttgart; C minor concertstuck by Emil Frey of Baden, Switzerland; concertstuck in E flat, by G. Fabbri of Naples; symphonic stück by A. Wolf of Troppau, Austria. Each composer played his own work. Orchestra under Leonid Kreutzer.

8 p. m.—In small hall. Respective piano trios by the above named. Composers at the piano, violin played by Mr. Bertić, cello by Mr. Brick.

Tuesday, August 23, 10 a. m.—Small hall. Solo compositions to include Merrick's variations on a Somerset folksong, waltz in sonata form, an ocean lullaby and C minor rhapsody. Keller's "Thalatta" prelude, "Abenddämmerung," "Brigg Fair," "Vinetta" and epilogue pastorale. Frey's F minor variations, A major gavotte and B minor fantasia. Fabbri's variations in form of a suite; Wolf's pieces, "In ruhigem Zeitmass" and "Schnell und leicht," from his collection of "Schattenspielen."

2 p. m.—Large hall. Beginning of performance contest. First two movements of Rubinstein D minor concerto, played by E. Fischer of Basel, R. Lortat-Jacob of Paris, E. Hayek of Saratov Conservatory, Walter Georgii of Stuttgart, H. Ebbell of Vienna, A. Kessissgln of Stuttgart, Albert Du Chastain of Brussels.

Wednesday, 10 a. m.—Small hall. Beginning of the solo performance programs. The recitals had to include Bach, Mozart or Haydn; a Beethoven sonata; a Chopin mazurka, nocturne and ballade; pieces from Schumann's "fantasie-stucke" or "Kreisleriana," and an etude by Liszt. Fischer played Beethoven's sonata, op. 111, Lortat-Jacob the op. 106.

2.20 p. m.—Large hall. Rubinstein concerto movements played by Charles Charres of Liege, Andre Turcat of Neuilly-sur-Seine, A. Borowsky of St. Petersburg, Arthur Rubinstein of Warsaw, David Zapirstein of Pittsburgh, Leo Sirota of Kiev, Russia, Jean Batalla of Paris, Leon Pushnov of Kiev.

Thursday, 10 a. m.—Small hall. Solo programs played by Hayek and Georgii, with composer list as fixed, and Beethoven sonatas, respectively op. 110, op. 109.

2.30 p. m.—Large hall. Rubinstein concerto movements played by Julius Isserliiss of St. Petersburg, G. Fabbri of Naples, A. Lemba of St. Petersburg Conservatory, Alfred Hoehn of Frankfurt-a-M., Emil Frey of Baden, Josef

Smidowitch of Warsaw. Solo program of Kessissgln with Beethoven sonata, op. 90.

Friday, 10 a. m.—Small hall. Solo programs by Ebbell and Du Chastain, with Beethoven sonatas, respectively "Les adieux" and op. 110.

2 p. m.—Large hall. Rubinstein concerto movements played by Henri Etlin of Paris; Imre von Keeri Szanto of Budapest; J. L. Barabeichik of Nijni Novgorod; Louis Closson of Liege; G. Petrowsky of Zhitomir; Frank Merrick of Bristol, England. Solo program of Chafres, with Beethoven sonata, op. 109.

Saturday, 10 a. m.—Small hall. Solo programs of Turcat and Borowsky, with Beethoven sonatas, op. 109 and op. 111, respectively.

2 p. m.—Solo programs of Arthur Rubinstein, Beethoven, op. 90; Zapirstein, Beethoven, op. 106; Merrick, Beethoven, op. 101.

Monday, August 29, 10 a. m.—Solo programs of Batalla, Beethoven, op. 106; Puschnov, Beethoven, op. 101.

2 p. m.—Solo programs of Isserliiss, Fabbri, Sirota, Lemba, with Beethoven sonatas, op. 109, 101, 106, 101.

Tuesday, 10 a. m.—Solo programs of Hoehn and Frey, Beethoven, op. 106, op. 106.

2.45 p. m.—Solo programs of Smidowitch, Etlin, Szanto, Barabeichik, Beethoven, op. 101, 111, 90, 109.

Wednesday, August 31, 10 a. m.—Solo programs of Closson and Petrowsky, Beethoven sonatas, op. 110 and "Les Adieux."

Further examination of the solo programs shows Schumann's "Traumeswirren" the most frequently played piece. It had thirteen performances, while "Des Abends" had eight. There came Chopin's F minor ballade with eleven, G minor ballade six, A flat ballade seven, F major ballade three, D flat nocturne six, Liszt's "Mazepa" etude eight, "Campanella" seven, F minor etude five, Haydn's F minor variations five, Mozart movements twenty times, divided about equally among the C minor fantasia, A minor rondo, adagio from D major sonata, and others. The figures for twenty-seven performances of Beethoven sonatas, showed "Les Adieux" twice, op. 90 thrice, op. 101 five times, op. 106 six times, op. 109 five times, op. 110 and op. 111 thrice each.



ALFRED HOEHN.
Winner of Rubinstein performance prize.

The musical world has learned not to expect all too many immortal compositions to come forward solely on invitation of a prize jury. Five years ago, in Paris, the jury for the Rubinstein contests found all the compositions unworthy, and left the money unpaid. This year at least two of the five composers had so firm hold on their style, as well as their composer technic, that an award could be freely granted. Mr. Frey's music is all of free flowing, fully modern and eminently polished sort, often containing interesting things in composer invention, besides real musical quality. It is all the refined message of a musician of highest culture. Mr. Merrick's style is just as firmly fixed in classic mold and classic content, so that a look at his score first arouses admiration for excellent composing and apprehension that the material is dry. But on performance one finds that the material has real inspirational value in its staid way, and more hearing of it improves the estimate of its musical quality. This was still better understood upon hearing him play his solo recital in the performance contest, five days later. Here he demonstrated mood and musical nerves of the finest sort. Mr. Keller has acquired considerable writing technic and gets off many interesting things without always convincing of the inspirational value. Nevertheless there are episodes in his works of which the musical quality is beyond question. Mr. Fabbri's compositions have agreeable lyric sections, but on the whole his musical message lacks distinction. Mr. Wolf's works have some especially moodful and noble moments, also very many passages gauged for heroic effect, but it was this same frequent driving on big lines that finally seemed conventional and could no longer interest. Mr. Frey has had much instruction, but feels especially indebted to Widor, of Paris. Mr. Merrick studied composition only with his father, a well known organist and instructor in Bristol. Mr. Keller was for some years under Max Reger at Munich. Mr. Fabbri studied in the conservatory at Naples, and Mr. Wolf, who is conductor of the city opera

in Troppau, Austria, was in Vienna Conservatory, but did much work alone.

The twenty-seven performances of the first two movements of the Rubinstein concerto constituted in nowise a tiresome experience for the auditor. Neither was there anything wearying in the uniform composer order of the twenty-seven solo recitals. The music was in every case strong enough to bear repetition, and the interest grew with each good presentation. For one who was also privileged to hear the preliminary composer rehearsals, the eleven days' work was invaluable as a study of problems of interpretation. With so many candidates to be heard there was no intelligent summary to be drawn except by industrious use of the reportorial notebook. The MUSICAL COURIER representative, as the only person besides the judges who attended every performance, respectfully submits extracts and summaries, designed to indicate the character of all the playing. By candidates, in the order of program assignment, the study is as follows:

Fischer.—Began concerto tonally rough, plainly owing to nervousness, but played splendidly for the brilliant passages of first movement. Andante tonally fine and in great earnest if not in feeling of big musician nature. If every performance were to reach this grade, then a notable aggregation of pianists present. In solo program Fischer lacked fineness of touch, but brought out the Beethoven op. 111, and Schumann pieces in eminently clear and fine type of setting.

Lortat-Jacob.—Presented concerto movements in extraordinary tonal fineness and completest detail of harmonic and compositional structure. Solo program showed fine tone but badly broken lines and explosive contrast in reading of fast movements of Beethoven, op. 106. Chopin, a fine type again, with splendid building up of F minor ballade.

Hayek.—Concerto movements show almost improvisatory yet often poetic character. Not an imposing nature but fine. Solo program showed some very beautiful playing of figuration in Beethoven, op. 110, and played like a musical person in Chopin, Schumann "Traumeswirren" and the Liszt "Mazeppa" etude.

Georgii.—Concerto playing in much less bravour, but everywhere orderly, stable and fine. Gained much in solo program by beautiful style for Beethoven, op. 109, as well as musical playing of Bach, Haydn and Liszt.

Ebbell.—An imposing manner of playing in concerto, but still showing much technical roughness with big talent. Solo program same unfortunate mixture of great promise but present technical roughness and musical immaturity. Chopin G minor ballade played imposingly, but program closed with blustering performance of "Mazeppa" etude. It was a noisy recital.

Kessissoglou.—Playing in concerto plainly hampered by nervousness, but occasionally showing fine musical quality. Not the purest style. In solo program gained very much by fine lyric playing of Haydn variations, fine building of

Chopin A flat ballade, also much mood in Schumann pieces and very big and clear giving of Liszt E flat etude.

Du Chastain.—Decided type of virtuoso, commanding beautiful tone, brilliant and colorful playing of concerto cadenza, and most virtuosic close of this movement heard in entire contest. Solo program showed virtuoso immediately in Bach F minor fugue; Beethoven op. 106 had impressive passages, but scherzo fast and none too clearly. Chopin C major mazurka played in much quaint character, G minor ballade very fine, but Liszt "Wilde Jagd" in stormy manner that was tiring in view of frequently alarming character of program.

Charres.—Playing of concerto fine and orderly, but not intense. Solo program of Bach C minor prelude and fugue, Mozart fantasia, Beethoven op. 109, Chopin F sharp mazurka, B major nocturne, A flat ballade, Schumann second part "Kreisleriana" and "Traumeswirren," and Liszt "Mazeppa," showed sensational musical quality and purity of style for every composer. Ravishing pianistic effects secured three times in the nocturne. It was an extraordinary recital. The jury erred grievously in not placing a diploma here.

Turcat.—Brilliant style in concerto allegro, but not always interesting in the setting out. Andante better. Solo program had many finely musical elements, with Beethoven op. 109 less desirable in heavy playing of scherzo. Especially fine pianistic qualities in playing of Chopin D flat nocturne. "Campanella" clear, full and bell like.

Borowsky.—Played concerto in manner indicating talent, but immaturity and lack of distinction in style. Solo recital had Bach-Liszt arrangement which was unorthodox for these recitals. Other playing a combination of talent and great immaturity, with Schumann's "Traumeswirren" representing the weakest performance of the first ten recitals. First section of F minor ballade uninteresting conservatory playing. There was further tonally uninteresting play in Chopin, whereon piano was partly to blame. There had been occasionally interesting episodes in giving of Beethoven op. 111.

Rubinstein.—Entirely mature and beautiful playing of both movements of the concerto. Interesting musically and pianistically. Solo program with Bach G minor prelude and fugue, Mozart A minor rondo, Beethoven op. 90, Chopin F sharp minor mazurka, F sharp nocturne, A flat ballade, Schumann "Des Abends" and "In der Nacht," Liszt A flat etude. The entire recital was true to style, musically and pianistically good, so that this constituted one of the evenest and best candidacies of the contest.

Sirota.—One of the most brilliant of all in technical attainment. Earnest and agreeable musician without balance of talent on musical side. Playing of Beethoven op. 106 had fine points, but in none too steady lines. Really virtuosic playing of fugue finals. Chopin F major ballade, Schumann "Traumeswirren" and Liszt "Campanella."

Batalla.—Concerto in great intensity and big deliberation at times. A strong performance, but slightly "French" in undesirable unsteadiness. Solo program in disposition too violent contrast, which was very marked and undesirable in Beethoven op. 106, neither were short interpretative lines any better for Chopin. The recital was in many details virtuosic if often technically unclear.

Puschnow.—Concerto first movement none too steadily, though in many fine qualities. Andante better, in refinement and wholesome fantasy. Solo program with unorthodox Bach-Liszt A minor prelude and fugue. Beethoven op. 101 had much beautiful playing, as by a very musical person.

Isserliss.—Played both Rubinstein movements finely and in considerable impulse. Solo program with Beethoven op. 109 reasonably stable in style. Always tonally and musically good in Chopin C minor nocturne, A minor mazurka, F minor ballade and Liszt "Campanella."

Fabbrini.—Pianistic old fashion and with some musical quality in undistinguished style. Solo program, with Beethoven op. 101, was in better playing than that in concerto. Fair quality in Bach, Mozart and first movements of the Beethoven.

Lemba.—Playing of concerto thoroughly fine pianistically and musically. Solo program, with Beethoven op. 101, showed him one of the better players of this composer. Played Chopin, Schumann and Liszt in good interpreting type and fully musical manner.

Hoehn.—Awarded performance prize for concerto in brilliant beginning, rather fast, wholesome and in well built effects. Octaves at fastest tempo yet assumed for them. Fine building up of cadenza and again very fast tempo for octaves near close of movement. Andante in musical stability and especially fine playing of middle section. In solo program he played in A minor better Bach fugue than anyone since Charres, four days before. The adagio from Mozart E flat sonata was very beautifully played. Beethoven, op. 106, first two movements had fine playing, if in unclear lines and some inner unreprieve. Adagio played very beautifully. Chopin A minor mazurka in much character, and C sharp minor nocturne pianistically beautiful. The A flat ballade rather big at close, though harder in tone. Of "Kreisleriana," the No. 5 fine, No. 6 more so, and beautiful. Liszt F minor etude nearly unpoised but virtuosic and often really effective on that plan.

Frey.—Begins concerto virtuosic, the further playing ecstatic and wholesome in one. First big figure is slow and fine. He interests in passage reading. Again and again he interests tonally and intellectually. Octaves first time very good, but not best. Cadanza interesting and big. Octaves sensationally expressive after the cadanza. He promises to beat the others out as extraordinarily re-



LEONID KREUTZER.
Photo, Fritz Reinhard, Leipzig.

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sourceful musician. In solo program interests immediately with Bach F sharp minor prelude and fugue, followed by Mozart romanza in A flat. In Beethoven, op. 106, he again interests with fine nuance and does so repeatedly without breaking phrase lines. Continually finding interesting things to do. Scherzo goes in character and music both. Adagio played beautifully and in noble soaring through an episode of figuration, getting breathless attention of audience for first time in days. Fugue is set out clearly and immediately interesting tonally and rhythmically. Varies it finely, keeps the tone and never loses hold on it as music. This fugue playing is nothing less than sensational in view of what has been accomplished with it in five previous renditions in this contest. Chopin B flat mazurka, C minor nocturne and F minor ballade followed, in some extreme character, for the nocturne, and fine playing of ballade after nearly losing his mental hold of it in the middle episode. Schumann "Warum" and "In der Nacht" not unusual, but more extraordinary character and real manner of virtuoso in Liszt "Mazeppa," by far the most interesting of the seven renditions of this etude to date.

Smidowitch.—Plays concerto movements splendidly, combining delicacy with vitality. His solo program, with Beethoven, op. 101, shows same fine musical quality throughout. Beethoven scherzo above the average, Chopin full of Slavonic fantasy in legitimate use by a most musical person. Schumann "Traumeswirren" especially fine, tonally and musically. The Liszt F minor etude in virtuoso manner and beautiful tone.

Ethn.—Plays concerto movements very musically, in pure style and quite virtuoso. Solo program with Bach prelude and fugue in A flat, Mozart pastorale variaz, Beethoven, op. 111, Chopin C sharp nocturne, mazurka No. 13, and F major ballade, Schumann "Warum" and "Traumeswirren," and Liszt "Campanella" shows a musical person throughout. The style represents a high state of culture for every school and the treatment of the piano itself is beautiful.

Ssanto.—Playing of concerto first movement in some good musical quality, with other mannerisms in the phrasing which disturb rather than interest. The andante is much closer to style and often very musical. Solo program with Beethoven, op. 90, played in orderly manner. Adagio from Mozart F sonata and Schumann "Fabel" seem unhappily chosen for this contest.

Barabichik.—In concerto treats the piano well and shows talent enough through style not pure yet. Solo program with Beethoven, op. 100, went very well, the Beethoven, Chopin's A flat ballade and Liszt's "Harmories au soir" especially so.

Closson.—It was his idea to bring allegro of concerto in one big line. He only suggested nuance where others

held it. Played in brilliant technical and tonal attributes everywhere, but as the main tempo in both movements was also unusually quick the rendition sounded hurried. In solo program with Beethoven, op. 110, he played enjoyably throughout. The sonata, Chopin B minor mazurka, B minor nocturne, Schumann's "Ende vom Lied" were especially agreeable items of the recital.

Merrick.—Plays concerto musically. The andante musical and full of nuance, yet pure in style. Middle section freshly musical and they play beautifully to close. Solo program with Beethoven, op. 101, greatly heightened impression of musician of intelligence, fine spirit and good type of pianistic equipment.

Petrowsky.—Rather big and deliberate manner in the concerto, leaving good impression. The andante was musi-



TABLET ON HOUSE WHERE TSCHAIKOWSKY DIED OF CHOLERA.

Gogol Ulitza, St. Petersburg, (October 25) November 7, 1893.

cal and pianistically interesting. Solo program with Beethoven "Les Adieux" was played in orderly manner if less interestingly than in concerto. This was the last recital of the contest and was rung out with Liszt's "Campanella" etude.

Every contestant in these competitions was deeply indebted to Conductor Leonid Kreutzer for his great musical gifts in behalf of the renditions, besides his superb personal qualities which left him available to all at all times. For some days before the official beginning he was a very busy man in hearing the wishes of every candidate. As he is himself an imposing pianist, his wishes found quick understanding and cordial response. Kreutzer is further a routined general in concert and there was nothing forgotten or lost by default. In the new compositions there were passages impossible for this orchestra to learn in two rehearsals, intensely industrious

as they were, but the works were given support fully adequate for discovering whatever value they represented.

Every candidate was similarly indebted to Glazounov for heroic interest and sympathy with all that was going on, and there was hardly one who did not receive some friendly word of encouragement often combined with some practical hint of criticism. The entire conservatory of which he is director, besides his own private office therein, were fully and freely available at all times, and there was no delay or unnecessary trouble occasioned by formality of any sort. Though the public came upon printed invitation the two conservatory halls had ample room for all who desired to attend. The invitations were easily accessible and thus the public fared as well as all the rest.

Is there any difference whether one plays quickly or slowly? Oh yes. In these two movements of the Rubinstein concerto, under one orchestra and one conductor, there is a difference of full five minutes. The slowest rendition consumed just twenty-four minutes, the quickest occupied nineteen, and the normal time seemed about twenty-two minutes, with some very fine renditions either slower or faster. The five minutes' difference between slow man and fast man would be time enough to play two pieces of Debussy and two more of their cousins by MacDowell, providing the artist were prompt. The five minutes' difference shown here in the Rubinstein playing represents an eloquent argument as to Kreutzer's willingness to follow every wish of every performer.

Composer Peter Ilyitch Tchaikovsky died of cholera in his apartment on the Gogol Ulitza, St. Petersburg (October 25), November 7, 1893. A half dozen or a dozen of the Rubinstein contestants went for lunches and dinners every day to Café Vienna without knowing that Tchaikovsky had lived and died in the next apartment above. Some days before their departure the Tchaikovsky tablet just between the café windows was brought to their attention. Nearly all of the young men who participated here came to St. Petersburg only under many warnings and misgivings on the part of folks at home. Nevertheless they were in comparative safety when observing the abstinence schedules concerning water, fruits and uncooked vegetables.

Remarkably good fellowship and charitable consideration of supposed shortcomings prevailed among the Rubinstein gladiators, though continuous preparation for their solo recitals prevented any social meeting other than in conservatory halls and corridors. But good fellowship did not prevent each from knowing exactly how the other played. Here is one record on the Beethoven op. 106, overheard in whispered overtones from one who had played the same sonata in this contest:

"St! He played that with two hands instead of one—there he got two measures in where only one belonged. There a fine bit of melody in left hand, a thematic—not heard. He is liable to get out now at any time. Here again he left out two bars. He is playing the adagio twice as fast as Beethoven wanted it. See him take those octaves with straight fingers. He is thanking God that it is over" was the concluding item on the adagio.

"The fugue should begin there dreamily. If he keeps on in this way he is lost. It's not Beethoven. Two full quarters left out of one trill. That theme should have come in the left hand."

The above is all that the reporter was able to take down. The pianist was making too much noise for comfortable gossip, and it may be that aside from a few other items of this character, the performance of the sonata was all right.

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SOME RARE PORTRAITS OF AND INCIDENTS IN THE LIFE OF WAGNER.—V.

BY ARTHUR M. ABELL.

It was almost exactly two years after the "Meistersinger" premiere that the "Walküre" was given in public for the first time, and it was given in the same theater—the Munich Royal Opera.



ALBERT NIEMANN.
As Siegmund, at Bayreuth in 1876.



MARIE AND LILLI LEHMANN.
As Walküre at Bayreuth in 1876. Lilli Lehmann is the only artist among those assisting at that famous festival who still sings in public.

Richard Wagner after that first premiere of the "Ring" in 1876. In 1906, while attending the thirtieth

anniversary of that first festival at Bayreuth, I quoted some of those scathing criticisms from German and English papers. By the way it was Hans Richter who conducted the "Ring," both in 1876 and 1906. I shall never forget the impression that the work made upon me under his wonderful baton. After that first performance of the "Ring" Wagner delivered a speech, of which the closing words were: "Wenn Sie wollen, so haben Sie jetzt eine

anniversary of that first festival at Bayreuth, I quoted some of those scathing criticisms from German and English papers. By the way it was Hans Richter who conducted the "Ring," both in 1876 and 1906. I shall never forget the impression that the work made upon me under his wonderful baton. After that first performance of the "Ring" Wagner delivered a speech, of which the closing words were: "Wenn Sie wollen, so haben Sie jetzt eine



THE WOMAN WHO RULES OVER THE DESTINIES OF BAYREUTH. COSIMA WAGNER.

deutsche Kunst." (If you wish it, you now have a German art.)

The accompanying caricature, which appeared in the Vienna comic paper Kikeriki on August 24, 1876, shows what impression Wagner's works made on those present, in the opinion of the Viennese.

Bühnenfestspielhaus Bayreuth.

Am 26. und 28. Juli

für die Mitglieder des Patronat-Vereins,

am 30. Juli, 1. 4. 6. 8. 11. 13. 15. 18. 20. 22. 25. 27. 29. Aug. 1882

öffentliche Aufführungen des

PARSIFAL

Ein Bühnenfestspiel von RICHARD WAGNER.

Personen der Handlung in drei Aufzügen:

Personen	Die Bayreuther	Bayreuth	Bayreuth
Amfortas
Kriemhild
Guntram
Parsifal
Klingsor
Brangäne
Die Nibelungen
Die Nibelungen
Die Nibelungen

THE "PARSIFAL" PROGRAM OF THE FIRST BAYREUTH PERFORMANCE IN 1882.

Vienna had been tremendously influenced by that famous critic but rabid anti-Wagnerian, Eduard Hanslick.

The year before Wagner's death "Parsifal" was brought out at Bayreuth. It was repeated twelve times, it being the only work given there that season. A facsimile of the original program of this performance is here reproduced.

Four months before Wagner's death he wrote: "My Bayreuth creation will pass away at my death, for I do not see who could continue to work in the way I have planned it." So Wagner died having no confidence in the ability of his wife, Cosima; but the world knows how brilliantly and successfully she has carried on the work that he began there.

I will now bring these articles to a close by reproducing a portrait of Cosima Wagner, who still rules over the destinies of Bayreuth.



AMALIA MATERNA.
As Brünnhilde at Bayreuth in 1876.

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MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., September 15, 1910.

The time has arrived when one realizes the prospective season. In the familiar haunts daily are to be greeted the returned wanderers, the new contemporaries and there is to be heard the pleasant hum of interest in things musical, which is all stimulating and indicative of advancement.

Among the many announcements of events to be given by local artists, Frederick W. Wallis' seventh annual recital in New Casino Hall will be hailed with interest. This affair will take place October 17, and a delightful surprise has been planned, as Alfred Calzin will be at the piano. Mr. Wallis has engaged Mrs. Hickman as soprano soloist at the First Presbyterian Church, this being his third season as baritone soloist and director there. The delightful and interesting studio teas again will be on the program of Mr. Wallis this season, the first one to be given shortly after his recital in Washington, Kan., October 27.

The work of installing the largest of the three new

organs in the Independence Boulevard Christian Church is nearing completion. The organ will be one of the representative instruments in this country, ranking in size and equipment with any of the really important ones. It has five manuals and pedals with seventy-two speaking stops. The "echo organ" is located in a chamber between the ceiling and roof over the rear gallery of the church and in this division will be the chimes. In the "solo organ" there is a stop called the "harp." This is composed of a set of forty-nine steel tubes lying over wooden resonators, the tubes being struck by wooden mallets. Edward Kreiser, the organist of the church, under whose direction the instrument is being installed, is getting the chorus choir of the church, numbering sixty-five voices, ready for fall services. The solo quartet is composed of Esther Darnall (contralto), H. T. Wheelock (tenor), and T. B. Cornell (bass). The soprano part is still unfilled, applicants now being heard. Mr. Kreiser hopes to give the first recital about the third week in October, at which time the organ is expected to be completed.

The Kansas City Musical Club has just decided upon the artists for the club's concerts this winter. The first concert will take place October 25 in Convention Hall, and

will be a great one for the club, which has engaged Gracia Ricardo (soprano), Elizabeth Clark (contralto), and Dalton Baker (bass). The second concert will be March 28, in Convention Hall with Corinne Rider-Kelsey and Francis Macmillen. The open meetings of the club will be announced later. The programs are always interesting at these affairs, and this year especially so for the hearing of "American" music.

One always associates the "musical club" with the "orchestra proposition" and this brings to mind the undercurrent of things which are at present transpiring in the musical field. The agitation which is being carried on through the local daily papers affords much encouragement. Another good point in favor of the "cause" will be the symphony orchestra concerts at the Willis Wood by the Cincinnati, New York and St. Paul Symphony Orchestras. The series of seven concerts to be known as the "W. M. Symphony series" had to be abandoned on account of lack of time to work up a certain guaranteed subscription list. However, the three symphony concerts as "extras" in the list of W. M. attractions will be more than welcome and helpful.

Carl Busch soon will begin rehearsals with the Philharmonic Choral Society for the midwinter festival. There will be two concerts this season and Edward Grieg's cantata, "Olav Trygvason," will be the feature at the midwinter event. Mrs. Busch will also be heard in a suite for strings and piano composed by Ole Olsen and dedicated to Mrs. Busch.

Hiner's Band has had a very busy season and the director, Ed. M. Hiner, is glad the time is near for a short vacation. After an engagement in Oak Grove, Mo., the last of this month and the Kansas City carnival engagement, which Hiner's Band will fill this year, the holiday will be granted. Then Dr. Hiner will announce new plans which will be of great interest. JEANNETTE DIMM.

Heinemann's Conquest of Copenhagen.

One of the most remarkable features of Alexander Heinemann's art and personality is the manner in which he has conquered every non-German speaking country he has visited in his brilliant career. Budapest went wild over him at his first appearance; in London he received a royal welcome, and at his first song recital in Copenhagen he created a furore. After his initial appearance the press of the Danish capital was unanimous in its eulogistic praise of the great singer, as the following excerpts testify:



Scarcely had Wüllner left our country when another German singer, Alexander Heinemann, appeared, and he is in no sense a lesser artist than his predecessor. Indeed, he excels him in that he has a voice of great beauty and an eminent technique, so that his big, deep baritone responds to the slightest effort. We have so long been accustomed to accept intelligence alone that it was a delightful feeling to give ourselves up to the sheer beauty of such a human voice. We should not make comparisons, but a comparison between Wüllner and Heinemann seems unavoidable, all the more as both have the same pieces in their repertoires. Of Wüllner it may be said that he unites delivery with a talent for singing, but Heinemann is the singer with a talent for delivery. How refined and expressive is his pianissimo and how he must have worked on that falsetto! Yet Heinemann not only excels in the soft and expressive; he is a master, too, of the manly and powerful. Alexander Heinemann is, above all, a man.—The Copenhagen, Copenhagen, October 23, 1907.

What astonishes above all in Heinemann's vocal art is his perfect, ideal tone production, his breathing technique, attack, the change from chest to voice mixte and falsetto registers and his use of the chambers of resonance. He possesses a mastery which comes as near the ideal of perfection as can be attained by a vocal artist.—Berlingske Tidende, Copenhagen, October 23, 1907.

All the greater was the surprise, yes, the exuberant joy, of hearing a man whose vocal powers border on the miraculous. Alexander Heinemann possesses a beautiful bass-baritone voice, full and powerful, but so plastic that he has a positively enchanting elegance of voice production, and he commands the high notes with playful ease. In Schubert's glorious "Litany" his wonderful piano challenged admiration. Technically his singing is perfection; not only are his art of breathing, his phrasing, etc., all free from any shortcomings, but it seems to be something new, something never heard before, so surprisingly self-understood is everything with him, and his delivery is full of intelligence, feeling and humor.—Danerbog, Copenhagen, October 23, 1907.

It is a long time since such a singer by the grace of God has visited the Danish capital. His treatment of the text is masterly and his powers of interpretation are above all criticism. The audience was enchanted.—Middagsposten, Copenhagen, October 23, 1907.

Since Stockhausen to such great, wonderful, all-powerful lieder singer has been heard here. Two qualities are especially prominent in his singing; the principal pillars of his vocal technique are his simply incomparable gifts for legato singing and his employment of the falsetto.—Politiken, Copenhagen, October 23, 1907.

It was a great and rare treat to attend Heinemann's concert at the Casino last evening. The singer possesses vocal material of the noblest kind; the compass of his bass-baritone is astonishing and its beautiful quality never suffers, even when he sings with the most powerful volume of voice. Moreover, he has a mastery over his glorious organ that is quite wonderful.—Nationaltidende, Copenhagen, October 23, 1907.

Madame Garrigue Recovered.

FLORENCE, Italy, August, 1910.

To The Musical Courier:

Madame Esperanza Garrigue begs to announce to her pupils, colleagues and friends that she has wholly recovered from the serious illness which interrupted her professional duties nearly three years ago, and will resume her work teaching the art of singing October 15, at her residence studio, Hotel Colonia, 535 West 112th street, New York.

The Prince Regent of Bavaria has conferred upon Felix Mottl, the conductor, the title of Bavarian Privy Councillor.



MATHILDA MALLINGER.

As she appeared in the role of Eva in the "Meistersinger" premiere in 1868, Madame Malling is still living in Berlin.

(See page 8.)



CARICATURE THAT APPEARED IN "KIKIRIKI" AFTER THE FIRST BAYREUTH FESTIVAL IN 1876.

(See page 8.)

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The New York College of Music enters upon its thirty-third season of artistic education of those who aspire to excel in music, with the assurance of large patronage as in the past. Carl Hein and August Fraemcke, directors, have a faculty of renowned men and women known the world over for their superior work.

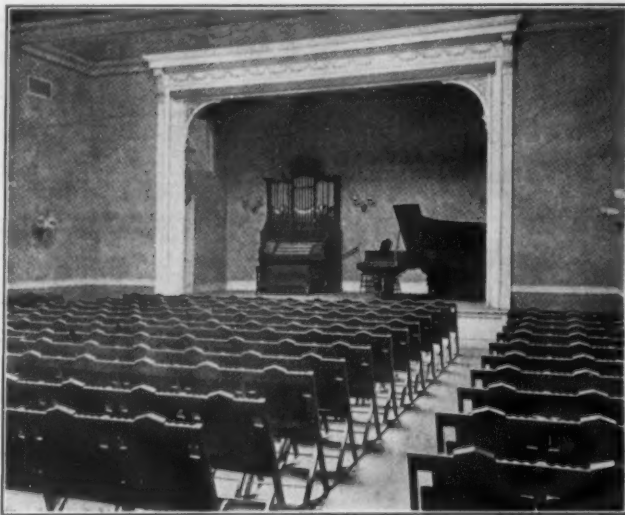
The attitude of great artists toward the college has always been that of cordial regard and respect, showing their interest by giving impromptu recitals. Paderewski, Sembrich and Gadski are among the artists of world wide fame who have appeared before the pupils of the New York College of Music. Especially noteworthy were the receptions tendered Max Fiedler in 1905, and Felix Weingartner in 1906. On these occasions several works were rendered by the composers themselves, assisted by members of the faculty. When artists of this stamp lend their presence and their services at pupils' recitals, it is unquestionable evidence of their interest in and respect for the institution. Besides the regular course of instruction, each student usually specializes in something. Such branches as harmony, composition, sight singing, history of music and ensemble playing are taught free of charge.

The college building is centrally located in the best portion of the city, a few blocks from Central Park. It is easily accessible from east or west by street cars, the elevated trains and Fifth avenue stages. The building is the only one in New York erected for the purpose of musical education. The concert hall has accommodation for 500 people, and is in constant use for lectures, musical receptions and professional and students' concerts.

The course of study is divided into eight grades, grouped under four general divisions, viz.: Elementary, preparatory, intermediate and advanced. It embraces as many of the principal works of the masters as it is possible to study

thoroughly. Systematic instruction is given with a view to enable pupils to graduate.

A special course gives a thorough training in public



CONCERT HALL, NEW YORK COLLEGE OF MUSIC.

school music methods, preparing the student to pass examinations for such positions as supervisors of music. All students are taught privately. The regular school year consists of four terms, ten weeks each; students can enter at any time. Beginners and those not far advanced are especially welcome, as they possess few bad habits of performance which are so easily formed by wrong teaching or careless practice. They therefore receive more readily the correct fundamental principles. A special course has been

arranged for amateurs not wishing to pursue the regular course of studies, but desirous of studying music for their enjoyment.

Special attention is called to the post graduate course, which has been arranged in the piano and other leading departments for those who desire to reach a higher standard of excellence. The examinations for diplomas, certificates and testimonials take place in May. They are not compulsory and are privately conducted. Partial scholarships will be issued to talented and deserving pupils who cannot afford to pay the regular tuition fees of the college.

The diploma is conferred upon students over seventeen years of age who have been in the college at least two years. A certificate is conferred only upon students over seventeen years of age and who have been in the college at least two years. Testimonials are conferred only upon students over sixteen years of age, who have been in the college at least one year. The testimonial bears witness to the capacity and knowledge of the students as far as they have progressed.

In order to accustom pupils to perform in public, and to give all pupils the greatest possible opportunity to hear good music and to increase their knowledge of musical literature, performances and concerts are given during the winter terms. Among the most important advantages offered at the college are the many concerts given during the season by the most distinguished artists, for the special benefit of the students and their families.

Attention is specially called to the Bronx Branch, Harry Schreyer, director, located at 1103 Boston Road.

The usual grand opening concert of the combined New York College of Music and the New York German Conservatory of Music (Messrs. Hein and Fraemcke being directors of both institutions) will take place the end of November.

Appended is the complete roster of the faculty and branches of instruction:

Piano Department: W. H. Eckerson, August Fraemcke, director Hugo Grunwald, Sadie Goldstein, Carl Hein, director, Dirk Haagmans, Enid V. Ingersoll, Paul Jelenek.

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GENERAL OFFICE OF THE NEW YORK COLLEGE OF MUSIC.

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Bispham's New York Recital, October 30.

Davis Bispham announces his annual New York recital in Carnegie Hall for the afternoon of Sunday, October 30. The noted baritone has decided to give an all English pro-

gram, consisting of classical and modern songs and including many old favorites. By request he will repeat last year's recitation of Longfellow's "King Robert of Sicily," with music by Rossetter G. Cole, which was such a successful feature of Mr. Bispham's transcontinental tour last season. Mr. Bispham's accompanist this year will be Harry M. Gilbert.

The forthcoming New York recital will mark Mr. Bispham's return from brilliant successes in the West. As the Cave Man at the San Francisco Bohemian Club's High Jinks, given in Bohemia Grove, California, he especially distinguished himself early in the summer, while more recently he has gathered fresh laurels in the role of Gomez the Astrologer in Florida's opera "Paoletta," in Cincinnati.

Méro Returns.

Yolando Méro, the Hungarian pianist, returned to New York last week from Europe. She will appear at the Worcester festival on September 30 and will give recitals in the chief cities of the country.

Nannie Louise Wright, director of the music department at Howard Payne College for Women, in Fayette, Mo., passed the summer studying in Berlin with Josef Lhévinne. In reviewing her work Mr. Lhévinne stated that Miss Wright was a "brilliant talent." The voice department at Howard Payne College is in charge of Dorothy Martinowsky, with Magdalene Hendrix as assistant teacher. Grace E. Motheral is head of the theory department. Miss Motheral spent the summer in Europe doing research work, and the Misses Martinowsky and Hendrix pursued a special course with Madame Hess-Burr in Chicago. The college opened September 15, with a large enrollment of pupils.

Theatrical Manager (whose new farce is a failure—"They might at least have laughed as much as they did at my 'Hamlet.'")—Fliegende Blaetter.

Dalmores Gymnasium.

The accompanying picture is a snapshot of the celebrated tenor, Charles Dalmores, taken in his gymnasium at his new villa near Geneva, Switzerland. Dalmores will soon



return to this country to sing at the principal opera houses.

Managerial Movements.

Mr. and Mrs. Gatti-Casazza and Mr. and Mrs. Coppicus, of the Metropolitan Opera Company, returned to Paris on Friday, September 9, from Milan.

The Sunday school class was singing "I Want to Be an Angel."

"Why don't you sing louder, Bobby?"

"I'm singing as loud as I feel," explained Bobby.—The Delineator.

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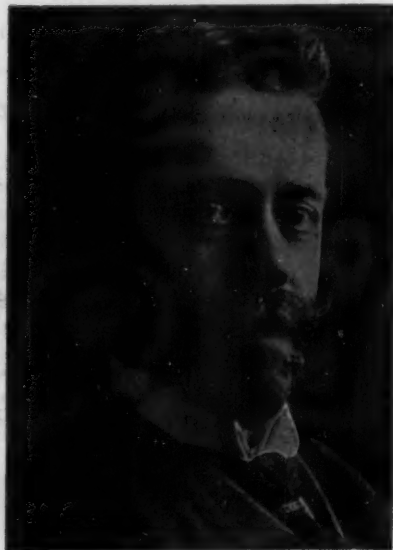
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11 RIDGEMOUNT GARDENS, GOWER STREET, W. C.,
LONDON, England, September 17, 1910.

The provincial tour of the Quinlan-Beecham Opera Company under the management of Thomas Quinlan, with Hamish McCunn as conductor, is one of the greatest operatic successes ever accomplished in Great Britain. This aggregation of forces has established a precedent for the artistic presentation of opera from the orchestra, principals, and chorus down to the veriest detail of costume, combined with elaborate and authentically correct staging. The press has been unanimous in its praise of the various performances and the box office receipts have far exceeded all Manager Quinlan's expectations. The company opened in Blackpool, England, September 3. The itinerary covers all the principal provincial cities, besides the Phillips circuit of five theaters in Ireland.

The Halle Orchestra, with Dr. Hans Richter, conductor, will be heard in Belfast, March 17, when a program will be arranged by popular vote. This concert will form one of the series of Phillips subscription concerts, under the management of the Quinlan international musical agency. The first program will be given October 7, the artists to appear including Madame Jomelli and Boris Hambourg. Other artists to be heard during the series are Kreisler, Agnes Nicholls, Alfred Kaufman, Carmen Hill Ben Davies, Robert Radford and Anton Maaskoff.

Among the early concerts in London will be a recital by Fritz Kreisler in Queen's Hall, September 24, and Ysaye in an orchestral concert with the Queen's Hall Orchestra, October 8.

The complete cast of "Tiefland," the opening opera of the Beecham season at Covent Garden, October 1, is as follows:

Marta, Marguerite Lemon; Nuri, Maggie Teyte; Rosalie, Blanche Hamilton-Fox; Antonia, Muriel Terry; Pepa, Carrie Tubb; Pedro, John Coates; Nando, Maurice d'Oisly; Tomasso, Robert Radford; Sebastiano, Frederic Austin; Moruccio, Lewys James, and the priest, Arthur Wynne.

Kathleen Parlow, the brilliant Canadian violinist, has been having tremendous success on the Continent. At her recent appearance at the Kurhaus at Scheveningen, she met with extraordinary appreciation. The demand for admittance was so great that the prices for seats had to be extended far beyond the regular rates, but the place was crowded and the audience wildly enthusiastic. Miss Parlow is now in Norway and the press there has acclaimed her to be one of the greatest artists to visit that country. After the termination of her Norwegian tour, she will return to Holland to fill some fifteen en-

gagements, after which she will leave for the United States and Canada on a short tour.

The newest and one of the most charming of light operas to be staged in London is "The Chocolate Soldier," by Oscar Straus, now playing at the Lyric Theater. The music is not only melodic, and popularly attractive, but it is intrinsically of value, spontaneous, and exceptionally well orchestrated. It is a shame to mutilate so sacrilegiously the Bernard Shaw comedy to fit it to profane musical comedy, but the truly great cannot be spoiled, entirely, and a little bit of Bernard Shaw comedy goes a long way, and several bits have been retained by the mutilators, so that a much better libretto has been compiled than usually serves for light opera. In fact the combination of B. S. and O. S. seems to be a very happy and harmonious blend. The flavor and suavity of the Gilbertian lyrics remain, however, the criteria for all connoisseurs of light opera, but until another such standard is available among the living, there is nothing to do but be grateful for what is vouchsafed by those approximate and enterprising contemporaries of terra firma. The opera was excellently sung by Miss Drever, Amy Augarde, Elsie Spain, Mr. Workman, Roland Cunningham, Lempriere Pringle and Tom A. Shale.

The prospectus of the Birmingham Philharmonic Society, which has just been issued, announces eight concerts with the following conductors officiating: Landon Ronald, October 19; Dr. Georg Henschel, November 2; Wassili Safonoff, November 16; Henry J. Wood, December 14; Thomas Beecham, February 1; Henry J. Wood, February 15; Wassili Safonoff, March 1; Fritz Cassirer, March 15.

The appearance of Elsa and Cecilia Satz as soloists in the Bach "Brandenburg" concerto, No. 2, in C, was the occasion of much enthusiasm at the Friday evening concert at Queen's Hall, September 9. Both young artists have played in London in previous seasons and are no strangers to musical audiences here. Their interpretation of the delightful Bach concerto was full of charm and musical feeling and they were commended on all sides for their remarkable technic and clear, crisp tone.

Mignon Nevada, the brilliant young singer, and daughter of Emma Nevada, will make her debut at Covent Garden as Ophelia in Ambroise Thomas' "Hamlet," October 3.

The Leeds triennial musical festival, which will be held on October 12, 13, 14 and 15, announces the engagement of the following artists: Agnes Nicholls, Percival Allen, Madame Gleeson-White, Clara Butt, Ada Crossley, Gervase Elwes, Walter Hyde, Herbert Brown, Plunket Greene, Campbell McInnes, Robert Radford, and Kennerly Rumford. An interesting feature of the festival will be the appearance of Rachmaninoff, who will conduct his new symphony and play his second piano concerto.

EVELYN KAESMANN.

Two piano recitals are announced by Josef Lhévinne October 6 and 19, at Blüthner Hall, Berlin.

MUSIC IN BRIGHTON, ENGLAND.

SEPTEMBER 17, 1910.

The Brighton Municipal Orchestra continues its good work for the cause of music in Brighton, and the town has reason to be proud of its efficient conductor, Joseph Sain-ton, who not only is capable as a musician, but also as an organizer and a director. The orchestra itself is comprised of excellent instrumentalists in each department—strings, woodwind, brass and percussion—and under the leadership of Percy Frostick, a violinist of high attainments, in fact a virtuoso, the possibilities of the forty performers are well nigh unlimited. Of soloists the orchestra is not lacking. Besides the principal violin, there is a cellist of unexceptionable ability in Mr. Abbas, a young Dutchman, who is an accomplished performer in solo and ensemble playing. The harpist, too, Florence Lane, is worthy of her important post; and G. Witcomb is a decided acquisition at the organ. During the past season Mr. Sain-ton has brought forward works of time merited honor as well as compositions heard for the first time, many being under the baton of their respective authors and among whom have been Sir Charles Stanford, Mr. Coleridge-Taylor, Dr. Christian Sinding, Arthur Hervey, etc.

With virtuosi Brighton has been especially favored. Pachmann, Sauer, Godowsky, Sapelnikoff, Buhlig, Sobrino and Cernikoff have been among the pianists; and, as violinists, Marie Hall, Zimbalist, Nachez, John Dunn and Eddy Brown have been prominent. Hollman represented the violoncello and a host of vocalists including Susan Strong, Marchesi, Donalda, Elena Gerhardt, Agnes Nicholls and Alys Bateman have graced the platform, while the sterner sex has been represented by Ben Davies, Plunket Greene, Dr. Lierhammer, Gervase Elwes, Charles Saunders, John Coates, Hugh Peyton and others.

It may be frankly stated that the Municipal Orchestra has done more in a few years for the welfare of music in Brighton than a half century of previous efforts through its continuous instead of spasmodic enterprise.

A rate-supported band must necessarily cause war to wage betwixt those who do and those who do not want good music. And Brighton town has not escaped conflict. The time must soon arrive when municipalities will find that a permanent orchestra is as essential to a community as the public library, art gallery and park. The hard working, wage earning townsman has as much right to a three-penny seat at a municipal concert as the wealthy citizen has to his stall at the opera; and it is to be hoped that others towns will soon recognize the fact and follow the lead of Brighton and Bournemouth, in providing concerts which can give enjoyment and intelligent recreation to the masses as well as to the leisured population.

On the discontinuation of the Brighton musical festival, one of the London Sunday papers comments as follows:

Visiting Brighton last week I found prevalent regret that the proposed musical festival had been abandoned. Far-seeing Brightonians perceive that an opportunity has been lost of increasing the prestige of the town, and that to forego the festival for a year is like shutting up a shop for a week under the idea of increasing the business. Financial success nowadays can only be secured by persistency. For instance, many a musical comedy which in its early

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days was run at a loss has turned into a gold mine by continuing its performances and altering it to suit public requirements. Brightonians are also beginning to recognize that the proposed special choral concerts in place of the festival will have none of the advantages accruing from the festival. The performances will scarcely interest the London public or secure columns of free advertisements by big dailies. Moreover, if the performances prove attractive locally they will inevitably injure the local choral societies, which hold their chief concerts in the spring.

The machinery of the world would perhaps go on without the refining influence of the arts, but mankind could not progress in the future as it has done in the past were not these cultivating factors at work around us. And the greatest of these is music!

FRANK MOTT HARRISON.

Jacques Decker, one of the members of the Mannheim Opera, has received the life saving medal from the Grand Duke of Baden for pulling a man off the track who had thrown himself in front of an approaching train. In doing this the Grand Duke was voicing a public sentiment.

Frances Pelton Jones at Berkshire Resorts.

Frances Pelton Jones, the harpsichordist, has returned from a summer concert tour of the Berkshire region. Her bookings for the coming season are very numerous.

Following are some press comments:

A concert of unusual interest and merit was given in the ball-room of the Aspinwall last Sunday evening by Frances Pelton Jones, harpsichordist and pianist. In a few prefatory remarks, Miss Jones stated that the recent revival of interest in seventeenth century music is a reaction from the music of the present day which, running the whole gamut of human passion and emotion, has become so tragic as to be exhaustive to an audience who are now demanding music that shall simply entertain and charm. The harpsichord which she uses is an exact reproduction of the instrument played upon by Queen Elizabeth and the ladies of her period. The music, fine, thin, mystical, subtle and sweet is like a rippling brook flowing through sunny meadows and shadowy woods. Miss Jones' interpretation was tenderly sympathetic, delicate and beautiful. She displayed complete mastery of technique with both the harpsichord and the piano.—Aspinwall View, July 30, 1910.

The harpsichord and piano recital given by Frances Pelton Jones, of New York, on Saturday evening in the parlors of the Maplewood was a most charming and artistic affair. A large audience listened to a program and talk on seventeenth century music which

quite carried one back to the renaissance period in art, the harpsichord being an exact replica of those in use at the time of Louis XV. Miss Jones is an artist with much distinction of style and possesses a magnetism that carries her audience with her. In addition to the program she was obliged to respond to encores, giving "Annie Laurie" upon the harpsichord in a tender and touching manner.—Pittsfield, Mass., Journal, August 15, 1910.

At the Maplewood Hotel Saturday evening Frances Pelton Jones, an artist whose musical skill is widely known, gave a harpsichord and piano recital which was greatly enjoyed by a good sized and appreciative audience. In connection with the instrumental selections, which she rendered, Miss Jones gave a very entertaining discourse upon "The Evolution of the Piano," with illustrations upon the harpsichord and piano.—Berkshire Eagle, August 15, 1910.

Perry Averill Opens Studio October 1.

Perry Averill, the eminent baritone and teacher, will open his studio at 220 West Fifty-ninth street on October 1. Mr. Averill spent a great part of the summer in Europe on a motor tour interspersed with mountain climbing, one of the peaks scaled being 10,000 feet high. He returns in perfect health, in fine voice and with an exuberance of energy which guarantees the very best results for his pupils. Mr. Averill is one of the few voice teachers who realize the necessity of pure and elegant diction, whether it be English, French, German or Italian, and makes it a vital part of his instruction. He claims that diction is just as important as tone production, breathing or interpretation and he considers a pupil's work unsatisfactory until the diction is both perfect and elegant. He regards Italian as the easiest language to master; French the most difficult, with English and German about on a par, although admitting that a Frenchman has less difficulty with his language than an Englishman or American with his.

Mr. Averill will devote his entire time to studio work with an occasional recital. His time is in such demand that he finds it difficult to accept the numerous calls for concerts and oratorios. He looks forward to a very busy season.

W. T. Best and Bach.

Apropos of W. T. Best, some years ago Sebastian B. Schlesinger went to Liverpool with a letter of introduction from Prof. Ernest Pauer to the great organist and Bach scholar, whom Schlesinger was anxious to meet. Pauer wished very much that Schlesinger should sing to Best some of the arias for cantatas by Bach arranged by Robert French. Best accompanied Schlesinger on the great organ in St. George's Hall. The wonderful organist said to Schlesinger: "You are the only one I ever have heard who made Bach vocal."

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MUSIC IN NORMAL SCHOOLS AND COLLEGES.

Paper Read by D. R. Gehhart Before the Delegates to the National Convention of Music Supervisors of the United States at Cincinnati.

To determine the proper music course for normal schools and colleges necessitates first establishing an equal basis for these specified institutions. In the Eastern States, the normal schools are not of the same rank as colleges. This is also true in some Western States; but in Missouri, with the exception of one normal school, all claim to be and are of equal rank with the colleges. We will assume that this is the desideratum wished for in all States, and proceed accordingly.

In preparing this article, the writer sent out questionnaires to more than two hundred and fifty universities, colleges and State normal schools, hoping to get information, instruction and ideas from the replies. To be truthful (with the exception of a half dozen replies) he got nothing but information as to what the particular institution replying was doing. Any one reply of this kind could have been "dittoed" for the others. Of ideas, there was indeed a paucity, few seeming to have ever given a thought as to what should be done, or could be done, in the high school preparatory for the college course.

It is well for the writer to state definitely at this point that these inquiries concerning the proper course in the high school as a preparation for college were made upon the suggestion of another, as the writer is one of those who do not believe in making the high school a stepping stone to the college or university; but that its duty is to prepare boys and girls to become useful men and women in business and society without further education, his conviction being based on the fact that such a very small percentage of high school graduates ever enter a higher institution of learning. This view would, of course, make a difference in what he considers a proper high school course in music.

The only solution of this problem is—two courses in the high school, one for those who cannot or will not go to a higher institution of learning, the other for those who will. As only a request has been made for an opinion on the preparatory course nothing further will be added from a personal standpoint.

The consensus of opinion, from those who had opinions, seems to be that the pupils should come to the normal

school or college with an ability to read music and a slight knowledge of harmony. This seems to be all that is thought necessary, and perhaps it is. Any way, we would all be delighted if such knowledge were in the possession of students entering our schools. On the other hand, a difference in necessary requirements again arises between the two schools classed together, as they are organized at present. The normal school in most places is organized on the plan of a "method factory"; students are supposed to enter with complete academic knowledge, and only to add the pedagogic and psychologic principles, to make teachers of them. This, I say, is the basis of the normal school; in most cases this is all that is attempted; but in some cases a more practical common sense view is taken, and while the name of the "method mill" is retained, real scholarship is developed through a continuance of all academic subjects beyond the superficial investigations of the high school and the professional subjects occupy but a relatively small amount of the student's time.

It is certain if we attempt to accept the present day knowledge of music possessed by the average high school graduate, and give him nothing but the method of presenting his subject, we will graduate from our normal school very poor teachers of music. Excuse a personal interrogation, but I wonder if this could have been true in the past?

The college has always had the best of the proposition in this respect, as it teaches a subject for the good to be derived from the subject itself, and not with the view of the teaching or translating of the subject to some one else. Consequently, while the normal school must waste considerable time in teaching how to teach the subject, the college sails along beautifully and sends out in four years a graduate with at least a fourth again as much knowledge of his subject as the normal school graduate from a four years' course. At least that is the way the theory works out on paper—but, truth to tell, few, if any, colleges of this country send out graduates with a bad enough case of musical knowledge to be restricted by the quarantine laws.

Dr. August Geiger, of Gainesville, Ga., in his reply to

the question or request for suggestion as to what the high school should do strikes the keynote when he says: "A thorough training in the fundamentals minus all frills and frizzles, and show purposes; this would give us the only true basis for a rational, healthy, sensible musical development."

This is true undoubtedly, for the weakness of our public schools in music even now does not lie in the grades, but in the high school, from these very causes, and until music is taken seriously as something worth spending time on and study it will continue to be the case.

One of the most gratifying replies received was from G. W. Chadwick, who emphasizes Dr. Geiger's statement without being aware of its utterance, and gives the cause of the "frills and frizzles": "The curse of our schools and high schools is 'method,' especially as taught by incompetent young ladies." Welcome the day when all "show pieces" will be abolished in the high schools, and the course in music will be as well planned as that in literature for the development of good taste. Choral work, the study of the masterpieces, is a great thing for the high school student—the greatest in music for those who will go no higher in education than the high school—but it should be of everyday occurrence, the regular thing, and not to be made a display at the end of the year to please the "proud parent," "show off the children" and make people wonder at the ability of the supervisor.

This seems to be wandering from the subject, but as we must know from what we are to build, and for what the normal school student must build, it is entirely a part.

I cannot keep away from my personal view—the normal school student, and college student, if he intends becoming a teacher must study not what his future student must master as entrance requirements to a higher institution, but those things that are most needed by the high school boy and girl to be used in everyday life. Therefore he must know his subject that he may impart it to others as an entity.

The course in a normal school should be planned accordingly; so arranged that if the student has not a good knowledge of fundamentals, such a knowledge may be acquired in a normal school. For those who have the foundation, a course that will require the full energy of the student from start to finish. A course which, from its very difficulty and depth, will command the respect of the student, for if the student respects his subject, and is master of it, he will make others respect it as well. Will this respect result when harmony is considered worth only one or two hours per week, counterpoint the same, or not required at all, with form, instrumentation and orchestration optional, to which and through which the student must



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be honeyed and coaxed while a lecture of one hour a week with ten minute papers prepared by the student (generally copied word for word from text) suffices for musical history? Will such a course create this respect when mathematics, world history, English, the sciences, are considered worthy of daily or at least tri-weekly recitations with hours spent in preparation?

If music is not as much of a mind developer as these others, it is not worthy of any time. Put it on an equal basis with other subjects, teach it as well, and it will prove its worth. This you may say is true, and that you would like to have it on such a basis. Well, the reason it is not there is because music has been poorly taught and palavered over by "incompetent young ladies" and by maudlinly sentimental young men of effeminate appearance and manners till serious minded people with the welfare of the young at heart are disgusted.

Now is the time that music is to be proven. There is an opening, a chance, if we take advantage of it. The time when a musician was looked upon as an unreliable freak has passed, for there are too many of our prominent men of sturdy character and financial standing who approve it. A few of our large universities have the nerve to place music where it belongs, because in them it has proved its worth. Some musicians, too, have proved that they are men of business ability, and some men of proven business ability have also been musicians.

It is easy to criticize and tear down, hard to build up; easy to make suggestions, hard to make good. If we ever "make good" in music it must begin by the normal schools and colleges properly training teachers. They can never do this while the directors of music in normal schools and colleges apparently know so little and care so little about the actual conditions in the public schools. It looks to one who has had black and white reports from many that, as a rule, the directors of music in these institutions were building for themselves alone. No man can do this and fulfil his mission on earth. In plain language, the reason music is not better taught in our schools is that the majority of men and women teaching in our normal schools and colleges have no idea of what is being done in the schools below them. Further, they do not seem to care. As long as such a condition exists, music teaching in our public schools will fall far below that of other subjects.

Our greatest need is, then, for men and women teaching in our normal schools and colleges who know their subject and the conditions to be met in our public schools. To quote Mr. Chadwick again: "The chair of music in a university should be strictly a chair in the college of liberal arts. It is possible to connect the school of music with the college, especially as in some of the large universities, but personally I would like to enter my protest against the mistake of uniting a school of music and a university. The average school of music is more or less a commercial 'side show.'"

If Mr. Chadwick had seen the replies in answer to the questions mentioned earlier in this article, he would be strengthened in his convictions. It is difficult in the replies to find any music that is given on the same basis as other subjects. Some reply that it is given on such a basis, and then immediately state that extra charges are

made for this, that and the other thing. In the tabulated forms distributed to you it will be seen that not only a large per cent. make extra charges for individual lessons, but actually charge extra for everything except sight reading and chorus work.

Some credit the music work done toward the A. B. degree; this is well. Others confer the degree Bachelor or Doctor of Music. This is foolish. Degrees are not worth much anyway, so why confer one that means nothing? The degree Bachelor or Doctor of Music should not be conferred except as a degree beyond A. B. The degree conferred amounts to little in any case unless it be faithfully earned by real study and development. No one ever heard of anybody failing to graduate from a school of music if he had the necessary funds.

All music in State universities should be taught without special charges; particularly is this true of State normal schools, whose duty it is to supply the teachers for

educate a prospective teacher in everything except the one thing he should know the most about—the voice?

Music teachers, as a whole, do not wish this state of affairs, for it would cut out a large graft for inferior teachers who have not enough education to hold a position in an educational institution, and not even enough in music to teach any of the theoretical parts, while they prove conclusively by the lack of well trained voices in the United States that they cannot teach the art of singing correctly.

Individual instruction in voice production should be the requirement of every student in college or normal school who expects to become a teacher of vocal music in the public schools. A diploma should not be issued to him unless he is satisfactory in this respect. What teacher is there who should not welcome joyfully the hold such a requirement in school would give him over the pupil? The teacher is placed in a position of absolute independence. The pupil must apply himself or fail of the first ambition of his schooling—a diploma—which means more than a degree, for it is a means of gaining a livelihood. This plan can be and is worked successfully, I know, in one place.

If a student prefers a teacher outside of the school, well and good, if it be a good teacher. Such a system would be of inestimable value to the outside teacher of merit. Of course the faker would have to pass on.

In closing, I would say that the place of music in the curriculum of the public schools is not a permanently settled fact, in the West at least. Many good, honest people question its worth, and justly so, when what is palmed off on them for good music teaching is seen.

The normal schools in the East have not to contend with what we have in the West, neither have the colleges. Customs are not established with us, and would be easily broken if they were. We must show results in our work or it is doomed. There has been, and is, too much trifling in public school music, and besides poor teaching (which makes possible the condition), if I may be allowed to paraphrase Shakespeare, I would attribute the lack of development and growth to that motto of the publishers: "The song, the song's the thing, by which we'll trick the conscience of the king (the people)."

Beebe-Dethier Recital in Stockbridge.

Carolyn Beebe and Edouard Dethier recently gave a sonata recital at Stockbridge, Mass., which brilliant affair was attended by many members of society from Lenox, Pittsfield and surrounding towns. A few days previous to the Stockbridge recital Miss Beebe and Mr. Dethier gave a recital at "Esperanza," the country place of W. W. Ellsworth, near New Hartford, Conn. These talented musicians soon will return to New York to begin their season under the management of Loudon Charlton. Three Mendelssohn Hall concerts will be given in the course of the season, in addition to a series of appearances in Boston and Chicago, beside recitals in a number of East and Middle West cities.

"All the world is a song," but to many there is a lack of harmony.—Newark Star.

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the public schools. Only when the boy and girl of scant means has an opportunity to get his education in music on the same terms as one in academic subjects will we begin to get results in our public schools. Those who can afford private lessons in vocal music are not the ones who are to become the teachers of music in our public schools—at best, there will not be enough of them of this ambition to go round.

The kind of vocal teacher the normal school pupil can afford and has time to take lessons from is not the right kind of teacher, else he would not be hanging on to the coat tails of a normal school, but would be connected on good salary with some one of our large colleges of music proper, or located in some city where more money could be made. None of the States of the United States is so poor but that it can afford to pay a music teacher for his entire time. If he is engaged for his entire time, why is it not legitimate to demand that he devote a portion of that time to individual lessons? Of what use is it to

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Hugo Riesenfeld, Violinist and Conductor.

Among the foreign born musicians now living in New York there is none whose education has been more thorough than that of Hugo Riesenfeld. He was born in Vienna and at the age of seventeen won the first prize in violin, piano and composition at the Vienna Conservatory of Music. All advanced students competed for this, "premier prix," and it was an open competition held before the faculty and the public. Mr. Riesenfeld's superior talents raised him high above the level of well ordered musical students who abound in the fascinating Austrian capital. No sooner was he permitted to demonstrate his gifts than he was immediately engaged as concertmeister of the Vienna Symphony Orchestra. After his engagement with the orchestra terminated, Gustav Mahler heard him play, and the musical director at once engaged the young artist as first violinist for the Vienna Imperial Opera House. Mr. Riesenfeld held the position for eight years, but he did much more than play violin at the opera house during that period. He composed a number of works and one that attracted special notice was his ballet, "Copius Tanze," which was performed at the Vienna Opera House under Mr. Riesenfeld's own conductorship.

Like most young and ambitious musicians in Europe Mr. Riesenfeld longed to see America and, accordingly, he was induced to come here in 1907. Campanini engaged him as concertmeister for the Manhattan Opera House, and while changes have taken place at this theater Mr. Riesenfeld is still concertmeister of the Manhattan Opera House Orchestra which now assists in the performance of opera comique. At the latter opera house he has conducted concerts during the regular season. His violin solos in the performances have delighted thousands. Successful as performer, conductor and composer, Mr. Riesenfeld has become distinguished in another field, namely that of teacher. Every summer since he arrived in America he has gone abroad, not to rest but to work. On these trips a number of pupils accompanied him for study abroad as well as for sight seeing, for which the master's guidance did much to make the sojourn enjoyable and profitable in every way.

During one visit of Kaiser Wilhelm of Germany to Kaiser Franz Josef in Vienna, Mr. Riesenfeld was commanded by the aged Austrian monarch to appear as soloist at the Hofburg Imperial Palace. He has had many social

honors, but he has been most modest in speaking about them.

At present Mr. Riesenfeld is deeply interested in the



HUGO RIESENFELD.

advancement of his pupils. A number have entered the concert field and others are soon to make their debuts, but

above all, he will endeavor to train artists that will reflect the thoroughness of his own education. Mr. Riesenfeld has decided to remain in this country with New York as his permanent abiding place.

Charles Feltman Dead.

Charles Feltman, the first man to bring Tyrolean singers to this country, died at Cassel, Germany, September 20, aged sixty-nine. Mr. Feltman's name was closely associated with the growth and development of Coney Island. The musical attractions which he gave at his place were more refined and generally more artistic than at any of the amusement halls in that noisy place by the sea. This, of course, was due to his German blood. Feltman was a self made man. He came to this country from Verden, Hanover, Germany, when he was a boy. From a humble beginning in a coal yard in Brooklyn he became one of the prosperous and leading citizens of the Gravesend district.

Famous Cellist Will Play Famous Cello.

Boris Hambourg, who is on the eve of his departure for America to fill a long list of engagements as soloist with the principal orchestras and in recital programs, has just been presented with a violoncello that, in the estimation of connoisseurs, is one of the finest instruments in existence. This exceptional masterpiece of workmanship is by Giodredo Cappa and is the most perfect example known of that great Cremonese master. It bears the original label dated 1696, and was for many years in possession of the Spanish Royal Court. Mr. Hambourg already has been offered \$10,000 for this rare model by a wealthy American amateur.

Florence Mulford's New York Studio.

Owing to the many out of town students who apply to Florence Mulford for lessons, she has decided to open a studio in New York City. Madame Mulford, who is one of the leading vocal teachers of New Jersey, receives her seventy-six pupils from Newark and the Oranges at her Newark studio, 79 Halsey street, on Mondays, Tuesdays, Thursdays and Fridays. Wednesdays and Saturdays she will be at her New York studio, 3505 Broadway.

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Unsolicited Testimonials for Heinemann.

R. E. Johnston, who is to manage the tour in this country of the great lieder singer, Alexander Heinemann, has received the following unsolicited testimony from an enthusiastic pupil of Heinemann living in California:

SEPTEMBER 14, 1910.

MY DEAR MR. JOHNSTON:—It gives me sincere pleasure to know that you are to afford America the opportunity of hearing the world's greatest lieder singer.

I remember the first time I heard Mr. Heinemann, who afterward became my beloved master, sing. It was a revelation.

Not only his forte, but his pianissimo was marvelous. His voice thrilled me through and through while the temperamental climaxes achieved by him took the entire audience by storm. There is no one like him. He is wonderful. His magnetism binds his hearers to him and makes them laugh or cry responsive to his moods. I feel that America is honored by the visit of Herr Heinemann and I know that his wonderful artistry will win him the hearts of all.

And not only is he a great artist, but he is also an admirable man.

His noble traits of character make him beloved by all. If there is anything I can do for my beloved master it will give me great pleasure indeed.

Sincerely,
NELLIE WIDMAN-BLOU.

970 Post Street, San Francisco, Cal.

P. S.—I am to sing this winter before the best musical clubs of the Pacific Coast under the direction of Mr. Behymer, of Los Angeles; that I am prepared to do this I owe to my teacher and friend, Alexander Heinemann.

DAYTON, Ohio, September 19, 1910.

MY DEAR MR. JOHNSTON:—Only those who have heard Alexander Heinemann can fully realize what a splendid thing you are doing for the musical growth of America in presenting this unrivalled singer to the public.

Like Wüllner, Mr. Heinemann is a poet, painter, musician and philosopher, and his singing is merely an outpouring of these combined elements. His voice is, as Dorothea North has aptly suggested, one of those which nature only creates in her moments of reckless generosity. With this combination of voice and the spirit of a god, Mr. Heinemann's climaxes equal those of a first class opera company in effect.

Is it not strange that there are not more singers who realize the difference between vocal display—plus an effort at drama—and that of using the voice merely as a means with which to express the true spirit or meaning of a poem?

Of course, the better the voice the greater the possibilities, so long as the spirit is there. Dr. Wüllner is such a splendid example of this. How many singers there are who are gifted with more beautiful voices—yet, how few who approach him in effect or characterization. In this respect the names Dr. Wüllner and Alexander Heinemann are inseparable.

Yours faithfully,
(Signed) J. LOUIS SHENK.

Jomelli Engaged for a Tour of Great Britain.

Jeanne Jomelli, the Dutch prima donna, who is to make another tour of this country this season, has also been engaged for a tour of Great Britain, in a course which includes the services of Fritz Kreisler, the Austrian violinist;

Carmen Melis, of the Boston Opera Company; Ben Davies, the English tenor, and the Halle Orchestra, with Dr. Hans Richter as conductor.

Zimbalist's London Success.

Tschaikowsky's violin concerto has no better interpreter than Zimbalist, the youthful Russian violinist. Here is London opinion as expressed through the press:

Efrem Zimbalist gave a really excellent performance of Tschaikowsky's violin concerto in D and was well received.—The Daily Telegraph, May 15, 1908.

The instrumentalist was Efrem Zimbalist, who played Tschaikowsky's violin concerto with remarkable technical accomplishment. There was, however, far more than mere brilliance, and the player



ZIMBALIST AND TINA LERNER.

put so much character into his work that even the bravura passages had a significance they are not often allowed to possess.—The Daily News, May 15, 1908.

Herr Zimbalist made a great success in Tschaikowsky's violin concerto, played, as usual, in the abbreviated version, and not at all to its detriment. His fine tone and decided style were alike remarkable.—The Times, May 15, 1908.

The solo in the Tschaikowsky violin concerto was played with the utmost brilliance by M. Zimbalist.—The Globe, May 15, 1908.

Herr Zimbalist has previously played Tschaikowsky's concerto, and played it finely, with a great deal of temperament and a purity of style. His performance of it last night showed a great advance in all respects, and aroused the utmost enthusiasm.—The Star, May 15, 1908.

Mr. Zimbalist's playing in the Tschaikowsky concerto suffered a little from over-refinement. The andante, however, was characterized by great beauty of utterance, while in point of execution it was as fluent as it was masterly.—The Court Journal, May 19, 1908.

Efrem Zimbalist played the Tschaikowsky concerto in D, and under his bow the music seemed to gather sweetness at the expense

of the volume of tone; but one would not hasten to change his reading for a more robust one.—The Sketch, May 20, 1908.

Rosa Olitzka in Mexico.

Rosa Olitzka is meeting with marked success in Mexico, where she went with other celebrated opera singers for the season of grand opera at the Arbut, in Mexico City. The following notice refers to Madame Olitzka's singing as Ortrud in the first performance of "Lohengrin":

The Ortrud of Madame Olitzka was especially fine and she seemed to enter more fully into the spirit of the opera than most of the others, perhaps, because she is of a country so close to Germany.—Mexican Herald, September 14, 1910.

Before leaving this country for Mexico, Madame Olitzka sang at the Ocean Grove Auditorium, and evidently her appearance there created a furore. One criticism reads as follows:

Rosa Olitzka, the prima donna contralto, was heard by a delighted audience in a song recital of rare merit at the Ocean Grove Auditorium, last evening. Although known to those who attend grand opera in the large cities, this famous Russian singer seems to be a stranger to the masses. She is under contract with the Metropolitan Opera Company, of New York, to sing in grand opera the coming fall and winter in Mexico, and will also appear in some of the larger cities in this country.

Madame Olitzka has a marvelously sweet, yet strong, voice and produces wondrously beautiful tones in her work. Dramatic in manner as she sings, her vocal efforts are most charming. Her voice is perfect in a compass of three full octaves from low C to high C.

Madame Olitzka's first number was Meyerbeer's aria from "Le Prophete," "Ah! mon fils," which was followed by Saint-Saëns popular "Softly Awakes My Heart." For encore Humperdinck's "Wienlied" was given.

Upon the contralto's second appearance she sang a group of three splendid compositions—"Die Lorelei," by Liszt; "Ein Schwan," by Grieg, and "Serenade," by Strauss.

The audience was persistent in its applause and for encore Madame Olitzka sang Liza Lehmann's "Cuckoo" splendidly.

Before the applause had ceased the electric illuminations remaining from the Fairland Festival Saturday night were turned on causing a fresh outbreak of enthusiasm.

In the second part of the program Madame Olitzka had a group of three songs and a single number. The songs were "Ah! Love but a Day," by Mrs. H. H. A. Beach; "Baby," by the same writer, and "Pastorale," by Bizet. "Baby" was deliciously sweet, appealing at once to everybody, and as the applause that followed showed no sign of diminishing, Madame Olitzka very graciously repeated the entire song.

The noted contralto's work of the evening came to an end with Bizet's "Agnus Dei," by request, with violin obligato, by Norma Sauter. The singer grasped the violinist's hand to share the honors as the audience applauded. This number was given with organ accompaniment. Madame Olitzka's other solos were sung with piano accompaniment.—Ashbury Park Press, August 23, 1910.

Mr. Dollop—Brown's an ingenious fellow.

Miss Wollop—What's he doing now?

Mr. Dollop—Teaching silkworms to sing cocoon songs.
—The Merryman.

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BROOKLYN, September 26, 1910.

Howard Brockway will give one of the lectures on the Boston Symphony programs in Brooklyn this season. Mr. Brockway is scheduled to speak Thursday afternoon, January 12, on the program for the third concert, at which Mischa Elman is to appear as soloist. Many singers are hoping that Mr. Brockway will also deliver in Brooklyn his lecture recital on "The Latest Word on Opera." The composer-pianist is to make a tour of the country giving this specialty, and in this opera mad time many will want to hear him. Howard Brockway was born in Brooklyn, November 22, 1870. He may count upon a hearty welcome when he comes back to his native town this season, where many remember him as a pianist of rare ability and power. It is good news also to chronicle, in connection with the Boston Symphony concerts in Brooklyn, that two of the Boston music critics, namely, Philip Hale and Louis C. Elson, are to come to Brooklyn as lecturers on the programs. Mr. Elson is to speak on November 10 about the program of the first concert, to be given Friday evening, November 11. Mr. Hale will pay a visit February 23 and tell the subscribers about the music of the fourth concert, when Busoni is to be the soloist. It is a pleasure to announce that a woman is to be one of the Boston symphony lecturers; this distinction goes to Mary Hallock Greenwalt, the Philadelphia pianist. Mrs. Greenwalt is to give the closing analysis of the series on March 23.

The engagement of Edward Falck of the Metropolitan Opera House as a member of the faculty at the Master School of Music has caused some misunderstanding concerning his duties at the school. Mr. Falck is engaged merely as coach and chorus master and not as assistant to Madame Jäger in the tone work. Madame Jäger's only assistant in the vocal teaching is Melanie Guttman-Rice. Madame Rice is herself an excellent dramatic soprano, with a fine record abroad and in this country. She was one of the instructors at the Metropolitan Opera School during the reign of the late Heinrich Conried.

The Reconciliation Choral Society, of which Wilbur A. Luyster is the musical director, is rehearsing Stewart's

"Nativity" for performance at the first concert in January. Rehearsals are held Thursday evenings in the chapel of the Church of the Reconciliation, corner Jefferson and Nostrand avenues. The officers of the society are: President, Charles F. Gleason; vice president, Kathryn F. Douglass; financial secretary and treasurer, A. E. Horst; recording secretary and librarian, Charles C. Marsh. Board of directors: Robert Duncan, William Willock, Harry Albeck, F. I. Crane, William H. Thomas and the officers. The society includes 200 voices. Julia Ross again has been engaged as accompanist.

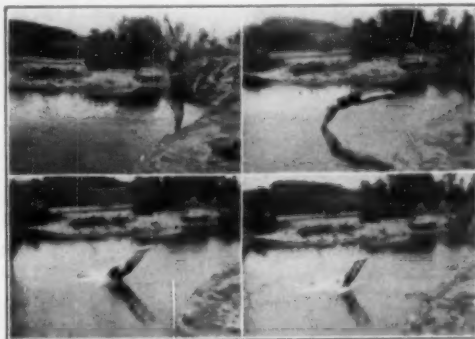
The sale of seats for Madame Schumann-Heink's recital under the auspices of the Brooklyn Institute will open Tuesday, October 4. The recital will take place in the opera house of the Academy of Music, Thursday evening, October 13. This will be the first concert of the season.

The Philharmonic Trio is to give a series of chamber concerts under the auspices of the Brooklyn Institute on Saturday evenings, November 5, December 17, January 21, February 18, March 11 and April 8. The aim of this series of concerts will be to illustrate the development of the piano trio from the time of the German classicists to modern composers of different nationalities.

E. L. T.

Werrenrath Enjoying Aquatic Sports.

Reinald Werrenrath believes in the glorious gospel of athletics. The accompanying cuts show the favorite concert baritone as an expert swimmer up in Neversink, Sul-



livan County, N. Y., where he and Mrs. Werrenrath passed some ideal days the past summer.

Mr. Werrenrath's season again will bring him before many of the leading musical societies and clubs as well as colleges and schools. A college man himself, he has demonstrated what an artist with a noble voice, backed by a liberal education, can accomplish for lyric art, and Werrenrath has lost none of his golden opportunities. He is a singer with a remarkable repertory which he sings in German, French, Italian, English and the Scandinavian languages. He learned the languages in youth and hence his accents are pure and may be accepted as models. A beautiful and elegant English diction is another asset of his artistic equipment.

Season's Plans for Volpe Symphony.

Arnold Volpe, the musical director, assumes a leading place in the advancement of American music by announcing that the novelties to appear on the programs of the Volpe Symphony Society of New York this season will be chiefly devoted to American compositions. This is the first time that an orchestral conductor has taken this step. The familiarity gained by Mr. Volpe with American orchestral scores in his connection with the New York municipal concerts this summer has awakened him to their value, and he will place one American work upon each of his programs for the winter season.

The establishment and growth of the Volpe Symphony Orchestra in the midst of the previously existing orchestral activities of New York shows the vitality of this organization which is now entering upon its seventh season. Mr. Volpe has worked long, hard and patiently in the cause of good music, and that he elevated to a high degree the efficiency of the orchestra last year was manifest to all who have watched its growth. In the preparing of good programs as well as in their interpretation Mr. Volpe has demonstrated his keen ability.

Mr. Volpe announces programs for this season that are full of interest and progressive effort. There are to be four Sunday afternoon concerts in Carnegie Hall on the following dates: December 4, January 8, February 12 and March 19. The soloists already engaged are: Alessandro Bonci, tenor; Alexander Heinemann, the German lieder singer; Joseph Malkin, Russian cellist, and Henrietta Michelson, the American pianist.

A careful balance of old and new works has been planned for the programs. The symphonies to be played range from the earliest to the latest, and include the symphony in D by Philip Emmanuel Bach, the Mozart No. 38, Beethoven's fifth, Goldmark's "Rustic Wedding" symphony, Dvorák's "From the New World," and Tchaikowsky's "Manfred." The latter work should be particularly welcomed as it is seldom heard and represents some of the most remarkable aspects of the great Russian's imaginative power and his genius for orchestration.

Conductors, as a rule, feel that it is necessary to go to Europe in quest of novelties as well as classics, but Arnold Volpe feels indifferently on the subject, and will offer as his chief novelties for the season works by Edgar Stillman-Kelley, MacDowell and other American composers.

There will also be heard Grieg's suite, "Sigurd Jorsalfar," and Tchaikowsky's ballet suite, "La Belle au Bois Dormant."

The Volpe Symphony Orchestra is in splendid trim as it has been rehearsing all summer, and the forthcoming series of concerts will undoubtedly prove to be the most important contribution to the New York concert world that Mr. Volpe has yet made.

Janet Spencer Back from Europe.

Janet Spencer the American contralto, was among the recent arrivals from Europe. Miss Spencer had a brilliant success abroad, particularly in London, where her singing was received with enthusiasm. Early in November Miss Spencer is to give a recital in Mendelssohn Hall.

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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.DEBUSSY is writing the librettos to both of his
Poe operas.MANY persons have made large fortunes out of
music—with the accent on the "out."REVOLUTION, cholera and too many piano com-
positions constitute the ever present menace of poor
Russia.ITS 200th concert in New York will be given by
the Boston Symphony Orchestra here this winter.
The organization made its metropolitan debut just
a quarter of a century ago.ACCORDING to an exchange, we learn that only six
persons in the world are able to play on an instru-
ment known in Russia as the "goussle." The
goussle, then, must be about as difficult as the piano.ABOUT twenty works have been submitted for the
Metropolitan Opera Prize Contest of \$10,000 which
closed a week ago. The winner, therefore, may be
reasonably certain that at least nineteen persons will
not like his composition.GUSTAV MAHLER soon will sail from Europe
and Oscar Hammerstein departed last week for the
shores of that continent. Musical mathematicians
will be able to figure out for themselves which side
gets the best of the exchange.OSCAR HAMMERSTEIN, before sailing for Europe,
announced that he had engaged Lina Cavalieri to
sing at his London Opera. That is a combined case
of seizing the future by the forelock and the present
by the prenuptial agreement.THE recent Munich festival of French composi-
tions served chiefly to convince the participants
that they were teaching the Germans something
new, and strengthened the Germans in their belief
that tonally they have nothing to learn from France.As usual during the annual Worcester (Mass.)
Music Festival, THE MUSICAL COURIER will send
a special representative to attend all the concerts of
that venerable convention, and a full report of its
musical doings will be found in the next issue of
this journal.In the "Reflections" of last week a reference was
made to the death of Luigi Illica, the famous oper-
atic librettist. We are glad to be able to correct
that doleful piece of news, for at the present mo-
ment Signor Illica is alive and well, and hopes to
remain so for a long time to come.THE very latest war bulletins from abroad report
that the quasi quarrel between Richard Strauss and
some of the German opera managers, regarding his
forthcoming opus, "Der Rosenkavalier," has been
adjusted satisfactorily, and the premiere will take
place at Dresden, as planned originally. If the
stories are true, that Strauss held out for high terms
and special conditions in return for the right of pro-
duction, he was acting strictly within his rights
from a commercial as well as from an artistic stand-
point, and musicians all the world over should fol-
low his businesslike example whenever and where-
ever they get the chance. He charges his price be-
cause he knows that his goods are in demand, and
that is the accepted method in modern political
economy. Strauss controls a monopoly of Strauss
operas, and he has the same privileges as other
monopolists, to make the product bring the largest
possible amount of profit. Richard Wagner did the
same thing; so does Edison today with the inven-
tions of his brain. We glory in Richard Strauss'
common sense and shrewdness, and quite agree with
the New York Evening Post that the composer of
"Elektra" and "Salome" is forcing the world tomake heavy financial reparation for the poverty to
which it condemned Mozart, Schubert and the many
other penurious makers of imperishable melodies.
Up with the prices, Richard Rex!A GERMAN musical savant, Dr. Friedländer, who
recently visited our shores on a scientific lecturing
tour, now tells his countrymen abroad that "after
all, Teutonic singers are at the pinnacle as inter-
preters." Does the Doctor mean "pinochle," per-
haps?QUEER, indeed, is the story in the Natal (South
Africa) Intelligencer, about the python whose
"scales" give out musical tones when struck with a
stick about various parts of the body. However,
we hasten to believe the Natal Intelligencer with-
out seeking personal proof as to the tone qualities
of the python.KIRAM II, Sultan of Sulu, is visiting New York.
Much regret is felt by the entertaining committee
that the musical season has not begun, for a gala
performance of "Tristan and Isolde" at the opera
or a Philharmonic concert devoted to Brahms would
have proved to our exotic visitor just what this city
represents in the way of cultured enlightenment.THERE has been a change of address in the Ber-
lin headquarters of THE MUSICAL COURIER and
hereafter the new offices of the paper will be at
Jenaer Strasse 21, where Arthur M. Abell will con-
tinue, as heretofore, to extend to visitors the cour-
tesies of our publication and the benefit of his advice
based on his long residence in the German capital
and his thorough understanding of musical condi-
tions there.FIFTY-SEVEN is the magic number of Methodist
ministers who have notified the upper Iowa Meth-
odist Conference that they will retire from the min-
istry because the salaries paid them are too meager
to support themselves and their families. These
courageous clergymen mean to engage in secular
professions where there is a chance for them to earn
enough to educate their sons and daughters and
live well themselves. Some of them ought to take
one term of vocal lessons, and then enter the ranks
of illy equipped singing teachers who charge \$5 per
lesson—and, sometimes get it.BERLIN'S new "Grosse Opera," planned to run in
opposition to the Royal Opera, now seems to have
breathed its last very quietly. The building author-
ities objected to the plans of the house and that is
given out as the specific reason for the abandon-
ment of the project, but those who claim to know
the facts say that Berlin has had a surfeit of opera
during the past few years, and that the guarantee
fund required to finance such a big scheme as the
one outlined could not be coaxed out of the pockets
of the frugal Berliners by the enterprising creators
of the "Grosse Oper" scheme.

BUSONI CABLES HE IS COMING.

Rumors both in this country and Europe stating
that Ferruccio Busoni, the pianist, was not coming
to this country this season are positively denied by
the great artist himself in a cablegram just received
by his manager, M. H. Hanson, of the Concert Di-
rection M. H. Hanson. The cable reads:

To Konzerzion, New York:

Gerücht ganz unbegründet; beginne New York, Januar
7, laut Kontrakt.

Translation:

Rumor totally unfounded; begin in New York, Jan-
uary 7, according to contract.This cable should set at rest all unfounded ru-
mors about the coming Busoni tour, for it followed
immediately a letter which Mr. Busoni received
from Mr. Hanson, in which the great virtuoso was
informed of the absurd gossip on both sides of the
Atlantic. It is settled: Busoni is coming.

MAHLER'S NEW SYMPHONY.

MUNICH, September 14, 1910.

If those who believe that Europe is not disingenuous and that it does not know how to gild the advertising pill had been in Munich for some time past and observed the preliminary work done in the interests of hotel keepers, ticket sellers, publishers and others to stimulate the curiosity to hear the new Mahler symphony, their opinion would have become modified considerably, if not totally. The science of the *réclame*, the application of the advertising problem, these are just as carefully utilized as anywhere else, right in Germany; but it is done with the ingenuity of the experts, phariseical and by dissembling. In America it is direct, open and unprotected by any attempt at deception. The advertising is for sale in America, like any commodity; in Europe one can buy it also, but he must at least not appear as the purchaser. Considered as a science, it is a question as to which method is preferable. In the instance of Opernringgau and Mahler's latest symphony (?), it appears that Europe, with its subtlety and its stratagem, with its ability to mystify and its simulating art can at least boast of advertising as effectively as America does by direction and exhibited plan.

Anyway it is over now. I refer, of course, to the first performance of Gustav Mahler's eighth symphony, really the musical event of the summer here. The performance took place September 12 in the great music hall of the Exposition, which was filled to the last seat and standing place. To be statistical for a moment, the symphony, as Mahler calls what is purely a choral work, is divided into two parts, the first the hymn "Veni, creator spiritus," the second the closing scene from the second part of Goethe's "Faust." A thousand performers—count them—took part in the production, seven soloists, five hundred men and women chorus singers, three hundred and fifty school children, an orchestra of nearly one hundred and seventy men, including enough brass to fit out three or four ordinary circus bands, and the big organ. The work lasts about an hour and three quarters. We are too near Mahler at the present day to form an intelligent opinion of the real value of his works, and I shall not attempt to analyze or criticize this eighth symphony. For my part I am entirely in accord with the impressions of a well known Munich critic who wrote as follows: "I can scarcely, or only in the most conditional sense, say that I was deeply moved by the work as a whole, or that my musical sensibilities were stirred." For my part, it left me very cold. There are a few very beautiful lyric passages, mostly for solo voice, and there is also a thundering amount of noise in the two finales. In these finales Mahler has eight trumpeters and four trombone players, in addition to the regular orchestra, who all stand up in a row at the top of the platform and blow for all they are worth into the faces of the audience. Besides these extra brass players there are in the orchestra itself four trumpets, eight horns, four trombones, a tuba, four kettledrums, and three pairs of extra big cymbals, not to mention the great organ, which also goes full blast. The eight hundred and fifty singers might as well all be at home and in bed for all one hears from them. It seems as if the composer should make up his mind as to whether he is writing for chorus with orchestra accompaniment, or for orchestra with the chorus among the "also presents." As the critic whom I have already quoted said, this pandemonium is a good old unfailing recipe for stirring up the audience, and it did not fail this time, either. Of the popular success of the performance there can be no doubt. The great audience applauded liberally after the first part, and at the end there was really

an ovation for Mahler, who was called back innumerable times. One must speak in terms of unlimited praise of his work as director. The performance was almost flawless, and he is no way responsible that one or two of the soloists strayed away from the key. The solo craft was as a whole very respectable and hardly more, the one brilliant exception being Hofoperasängerin Gertrude Förstel from Vienna, the first soprano, who possesses a pure, strong voice which sounded beautiful, especially in leading the ensemble, but whom we should have to hear under different conditions to judge correctly.

There were a lot of interesting details. In the orchestra, for instance, one could note a double bassoon elongated by the attachment of an aluminum tube two or three feet long, in order, I suppose, to secure lower tones than possible with the ordinary instrument. The busiest bee in the hive, not excepting Mahler himself, was the kettledrum player. It was a mere bagatelle for him to play two drums, one with each hand, while tuning a third with his teeth. He had also a faithful Achates, who spent most of his time tinkling triangles, ringing bells, banging big drums, etc. However, when the demands became too great even for the almost superhuman ability of the aforesaid kettledrum player, this true friend would drop his own work, sprint twenty feet across the platform, never once upsetting a music desk, snatch up a pair of sticks, and let loose on kettledrums numbers three and four while the first artist confined himself to numbers one and two. There was also a gentleman who played on a large concert grand piano. He was very industrious. I know it because I saw him. Unfortunately in the general clamor, none of his notes ever got as far as my ear.

The audience also was interesting, first on account of its size, secondly on account of its makeup. Musical Germany was there, and nearly all the leading critics. Max Reger was there. Richard Strauss was there. He sat in the front of a box and alternately watched Mahler and read in the piano score—through a lorgnette. No composer knows how to use the effects obtained from the stopped brass instruments better than this same Strauss. And now he has learned how to abuse these same effects, that is, if he wants to, which I very much doubt. For Mahler has in this symphony, at least for my taste, fearfully abused this same legitimate effect through overuse. It seemed to me as if the whole brass choir played at least half the time with stopped instruments. Modern, of course, modern but—

To end with, praise where praise is due. Mahler conducted splendidly. The chorus sang well, when it was possible to hear them. The orchestra played well. The soloists did their best. The organ player was as judicious as the composer allowed him to be.

And anyway, it's all over now. Blessed be those who will hear it; they need it. HANS SLICK.

METROPOLITAN OPERA PLANS.

Announcement is made by the Metropolitan Opera Company that its regular season of twenty-two weeks will begin November 14, 1910, and end April 16, 1911. The subscription performances will take place on Monday, Wednesday, Thursday and Friday nights and Saturday matinees. A subscription at regular prices has also been opened for the last ten Saturday nights, beginning on February 11. By an agreement between the Metropolitan Opera Company and the Chicago Grand Opera Company, the latter will give ten performances with its company on Tuesday nights, from January 24

to April 4, inclusive. The conductors of the Metropolitan Company will be Messrs. Toscanini, Hertz, Podesti and Pasternack.

The repertory is to be selected from these works: "Carmen," "Don Pasquale," "L'Elisir d'Amore," "La Favorita," "Lucia di Lammermoor," "Germania," "Marta," "Faust," "Orfeo ed Euridice," "Hänsel und Gretel," "Pagliacci," "Cavalleria Rusticana," "Manon," "Werther," "Les Huguenots," "Le Nozze di Figaro," "La Gioconda," "Bohème," "Madame Butterfly," "Tosca," "Il Barbiere di Siviglia," "The Bartered Bride," "Aida," "Otello," "Rigoletto," "Traviata," "Trovatore," "Falstaff," "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Tristan und Isolde," "Die Meistersinger," "Parsifal," "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "Mefistofele," Dukas' "Ariane et Barbe-Bleue," "Armide," Goldmark's "The Cricket on the Hearth," "Romeo et Juliette," Humperdinck's "Königskinder," Leone's "L'Oracolo," Mascagni's "L'Amico Fritz," "Don Giovanni," Puccini's "The Girl of the Golden West," "Manon Lescaut," "William Tell," Leroux's "Le Chemineau," Blech's "Versiegelt," Wolff-Ferrari's "Le Donne Curiose," Nougues' "Quo Vadis," Debussy's "La Chute de la Maison Usher," "La Diabla dans la Beffroi," "La Légende de Tristan," Kienzl's "Der Evangelist," Leroux's "La Reine Fiametta," Charpentier's "La Vie de Poète," Ravel's "L'Heure Espagnole," Salvayre's "Solange," and the ballets "Coppelia," "Giselle," "Javotte."

The company will include:

SOPRANI:	
Bella Alten	Berta Morena
Emmy Destinn	Alice Nielsen
Geraldine Farrar	Iuga Oerner
Rita Fonia	Jane Osborne-Hannah
Olive Fremstad	Bernice de Pasquali
Johanna Gadski	Marie Rappold
Alma Gluck	Leonora Sparkes
Lydia Lipkowska	Rosina Van Dyck
Nellie Melba	Luisa Villani
Carmen Melis	Lucie Weidt
MEZZO-SOPRANI AND CONTRALT:	
Mariska Aldrich	Assunta Lugli
Emma Bornigga	Jeanne Maubourg
Marianne Flahaut	Marie Mattfeld
Louise Homer	Lilla Snelling
Klara Koch-Boehm	Henrietta Wakefield
Helen Mapeson	Florence Wickham
Constance Milestone	Paula Woenning
TENORI:	
Pietro Audisio	Carl Jörn
Angelo Bada	Walther Koch
Julius Bayer	Robert Lasalle
Carl Burrian	John McCormack
Enrico Caruso	Riccardo Martin
Florencio Constantino	Albert Reiss
Glenn Hall	Salvatore Sciarretti
Hermann Jadowker	Leo Slezak
Leopoldo Jaricci	Dimitri Smirnoff
BARIOTI:	
Pasquale Amato	William Hinshaw
George Baklanoff	Armando Leconte
Bernard Begue	Edoardo Missano
Giuseppe Campanari	Maurice Renaud
Carlo Galeffi	Vincenzo Reschiglian
Charles Glibert	Antonio Scotti
Dinh Gilly	Walter Soomer
Otto Goritz	
BASSI:	
Georges Bourgeois	Giulio Rossi
Adamo Didur	Leon Rother
Allen Hinckley	D. Millsbaugh-Ruysdael
Antonio Pini-Corsi	Andrea P. de Seguro
Marcel Reiner	Herbert Witherspoon

MARY GARDEN threatens again to quit opera and enter the legitimate dramatic field. Someone remarked thereupon very cruelly that if the transfer were to occur the drama's loss would be the opera's gain.

VICTOR MAUREL announces a grand opera season at the New Amsterdam Theater beginning January 9, the particulars of which appear on another page. This means two opera houses for New York this season.



VARIATIONS

"Professor," gushed the beplumed and hobbleskirted maiden who swept into the studio, "I've heard so much about you that when I decided to study the piano, I made up my mind to come to you straightaway for advice and guidance."

"It is very kind of you to say so," the Professor answered modestly; "I have had, as you imply, many years of useful experience in acquainting students with the secrets of technic and the real meaning of the masters."

"You have a lovely studio here."

"Yes, it is rather comfortable and I try to make it bear an air of friendliness."

"Mother will be so glad to hear that your studio is homelike. You know I live in Goshen, N. Y., and I intend to come in to town four times a week for a one-hour lesson each time."

"Four times a week," repeated the Professor, trying to assume a businesslike aspect, even though his voice took on a strongly emotional timbre. He felt almost as though he were toying with fate when he added: "I don't know whether I could arrange—I'm so busy—"

"Do you believe in the knuckle method?"

"The what?"

"The knuckle method—the one Thumper teaches. He says he can make a pianist out of any one in five weeks. He advocates cracking your knuckles for an hour each morning before breakfast. Says it's good for the knuckles."

"Why, you amaze me—"

"Say, could I get a good place to board in town, if I decide to stay here for the winter and take six lessons a week instead of four?"

"Six!" gasped the Professor; "I myself will make it a point to find a suitable home for you."

"What a perfectly delightful picture of Liszt—with an autograph, too. I dote on Liszt."

"Allow me to present you with the picture," the Professor made offer in chivalresque manner, handing the young woman the treasured relic.

"I came to town intending to do some shopping, and I've neglected to cash this check—fifty dollars—"

"It will be a pleasure to me to let you have the money for it. Here is fifty dollars."

"Thanks. Do you believe in Waldteufel's music? Thumper uses it a good deal."

"Waldteufel has written many beautiful waltzes—"

"I'll just play one or two things for you, including several of my own compositions."

"I am only too anxious to hear you."

After the performance the young woman drew on her gloves. "I thought you'd be better able to judge after you had heard me."

"I am—er—surprised. Much work will be needed, and—of—"

"Work? I wish to play."

"Of course, of course. Now—"

"Whew! it's hot in here."

"I shall order some lemonade for you. Frieda—quickly, a glass of lemonade for the lady."

"Thanks. You're a dear, sweet man, and I felt

I could come to you and get the best possible advice. Tell me—do you consider his method really as great as they say?"

"Whose method?"

"Why—Thumper's."

"I never bother with other teachers' systems. I have my—"

"Do you mean to say that you don't know the Thumper method?"

"I am compelled to admit my utter ignorance on the subject."

"Then," snapped the modish maiden, "I don't see why I am here. I came to you for advice."

"That's what I thought, too, and I am ready to give it."

"Now you're talking. Well, then, would you advise me to get knuckle massage before I go to Thumper's for my course of lessons there?"

"To Thumper's—you—for lessons?"

"Yes—all arranged for—I begin this afternoon. Eight dollars an hour. It isn't too much, is it, for such a great man? Thanks a thousand times for your advice. I certainly shall profit by it. You are just as sweet and kind as they all say. Good-day—my thanks once more—good-bye. . . ."

When the frightened Frieda returned to her kitchen, with the broken pieces of glass, and the lemonade rills trickling from the platter, she told her fellow servants that the Herr Professor needed more vacation. "He is acting now like a Verückter," added fat Frieda, "and our season hasn't even begun yet."

Private advices from Frankfurt, Germany, report that the opera "Liebelei," text by Arthur Schnitzler, music by Kapellmeister Neumann, achieved a striking success there. "Liebelei" was done as a play last season in New York under the name of "The Reckoning."

John Towers is out with a dictionary of 28,015 operas. The 015 are great works.

Most of the modern choral symphonies are choral symphonies.

If Collector of the Port William Loeb, Jr., only knew it, he has done the weary musical world a great favor by decreeing that every valuable old fiddle sold in this country must pay duty. Now watch the prices fall, in the stories of sales given out to the newspapers!

Hurrah for Hale! The spectacle of a man saying kind things about a woman when everyone else hurls at her nothing but anathema ought to be a common one in our cavalier world, but alas! it is so very rare that the present instance is worthy of being picked out as one of the few marvelous exceptions. Philip Hale writes in the Boston Herald:

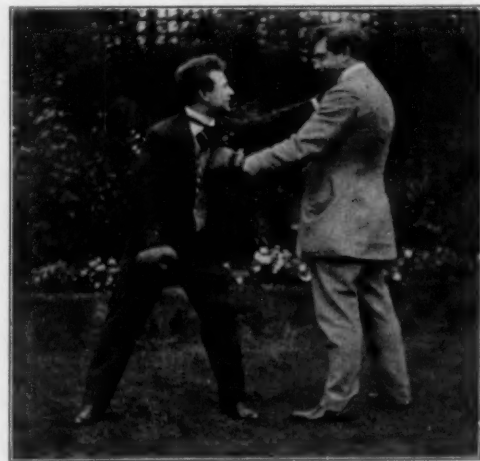
There is this to be said about Lina Cavalieri: She has never let anything interfere with her work as a singer, and she has always treated the public with respect. She has been ambitious ever since she began her career as a dancer and singer in music halls. Her ambition was an

honorable one: She wished to win fame in grand opera. To attain the goal she has worked like a galley slave. Mr. Victor Maurel said to me last winter that in his life as a singer and teacher he had never known a woman who worked so conscientiously, indefatigably and intelligently as Madame Cavalieri had worked under his instruction. When she first appeared in New York she was known chiefly as a "professional beauty," and the critics were disinclined to view her seriously as a singer.

She is a beautiful woman, a radiantly beautiful woman. Beauty is not a crime. Take the case of Helen whose face and body brought ruin to Troy. Her beauty was so wondrous—for she possessed the thereby three attributes of perfect beauty—that even they who had every reason to curse her were lost in admiration when once they looked upon her. She was a rare creature of the gods, they said; it was fated that she should "launch a thousand ships," bring about the sacrifice of Iphigenia, humble old Hecuba and send the widow of Hector into slavery. In the eyes of the Greeks and Trojans she herself was blameless by reason of this beauty. But Madame Cavalieri was not content with the gift of the gods.

Xaver Scharwenka loves to remember the trip when he and H. H. Myer, a butter merchant of Philadelphia, crossed the ocean on the same steamer. There were few passengers on board and Scharwenka was glad of the quiet, so that he could compose. Often he would sit down at a table by himself in the smoking-room and busy himself for six or seven hours at a stretch with pen and manuscript paper. The butter dealer watched Scharwenka's doings with great interest, and one day tried to coax the musician to take a walk on deck. Scharwenka declined courteously, offering the excuse that he had a great deal more music to write. "But, my dear man," said the man of butter, "what are you doing that for? Economy is all right, but one must not go to extremes. Why don't you buy the pieces instead of copying them off this way? Music is so cheap nowadays!"

It will be seen from the accompanying picture, that Mischa Elman's passages are better in up bow



ELMAN IN A NEW ROLE.

than at uppercut, and that he stops double notes infinitely better than he stops a blow aimed at his chest. Expert devotees of the gentle art of fist-cuffs are bound to groan when they note the "open" jaw of the violinist and the tragic inactivity of his right "mitt." Elman's only consolation should lie in the fact that his antagonist's parlor pose shows just as little talent as his own. When it comes to a question of the violin championship, however, it is just as well to have a substantial side bet on Elman to hold his own with the rest of the tiny band of record holders.

To hear Josef Hofmann play the piano is one thing; to read his column in the Ladies' Home Journal is quite another.

It is announced that this world weighs 7,000,000,000,000 tons. If the Bruckner symphonies were to

be sent up in a balloon, there would be a considerable difference in the figures.

"If you cannot say anything bad about a brother musician, better say nothing," paraphrases the most epigrammatic pianist in America.

Angelo Neumann, who died recently, now is reported seriously ill.

James K. Hackett tells of a young actor who was so modest that he inserted in all the dramatic papers an advertisement which read: "Engagement wanted.—Small part, such as dead body, or outside shouts, preferred."

Esperanto is an excellent language for singing. If you doubt it, go to the Manhattan Opera and hear Chadal sing the role of Hans in English.

In none of Schubert's works is his lack of finish more apparent than in the "Unfinished" symphony.

Eusapia Palladino, the notorious spiritualistic medium, bobs up again with the statement that she "is able to make her wonderful hands do anything." I defy her to play Godowsky's "Si j'étais Oiseau" arrangement, with her hands crossed.

LEONARD LIEBLING.

MUSIC IN FLORENCE.

FLORENCE, September 15, 1910.

The once famous Florentine baritone, Francesco Pozzi, pupil of the old Tuscan singing master, Guagni, has just died. He was the first baritone who sang the "Edinea" of Catalini and he sang it at the Scala. He was also the first to sing the "Salambo" of Massa. He was a great Escamillo in his day. His fortune at one time was estimated to be over six million francs, which he had carefully made with his voice, but afterward dissipated away in high living. He died a broken down old man at fifty-five.

At Pesaro, one of the most erudite Florentine critics, Prof. Arnaldo Bonaventura, has just delivered a most interesting lecture on "Niccolò Paganini and His Unpublished Music." Professor Bonaventura's language and the charming manner of his delivery quite electrified his immense audience.

At Palma, Tetrizzini has just made a successful number of appearances. Director Campanini had a phenomenal success. The public went wild over him.

Giuseppe Pacini, the rich voiced and popular Florentine baritone, died suddenly a few days ago aged forty-eight years. Had he been more careful of his voice and studied more, he would have had one of the most beautiful baritone voices of our day. His voice was powerful, rich, sympathetic and flowing. His Amonasro in "Aida" was magnificent and always brought down the house.

The well known and popular St. Paul, Minn., soprano, Aurelia Wharry, has just been to Florence on her way home from Levanto, where she has been spending the summer studying with her old teacher, Maestro Braggiotti. The beauty of her voice and her exquisite style in singing won her many Italian engagements for the autumn, which she was obliged to refuse on account of important contracts in America.

Leoncavallo has been seen in Florence this summer busy preparing for the productions of two of his new operas.

Florence is to have much music the coming winter. Many concerts are booked and three opera companies are promised.

MARIO AMATI.

Opera in Germany on September 14.

Berlin, "Tristan and Isolde."
Bremen, "Aida."
Düsseldorf, "Merry Wives of Windsor."
Hamburg, "Fidelio."
Hannover, "William Tell."
Cassel, "Hans Heiling."
Leipsic, "Hoffmann's Tales."
Mannheim, "Evangelmann."
Munich, "Taming of the Shrew."
Neuenahr, "Freischütz."
Wiesbaden, "Cavalleria Rusticana."



PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

THE PARABLE OF THE PUBLISHER.

Once upon a time there were no authors in the land, but only publishers. This was long ago when, as the poet doth feign, the world was young—though, perchance, the earth was old even at that age. For we write of the ancient kingdom of Aegyptus, or Egypt, as it is y-cleped in the vulgar tongue. We like not the word Egypt, for it is but the trunk of a renowned name bereft of its limbs like a fowl that is plucked and hewed for the pot. In the days of which we write Aegyptus was called Mizr by the nations of the East, and Chame by the Egyptians themselves. It is the land of Mitsraim whereof we read in the scriptures of the Hebrews. Now the publishers of Mizr, Chame, Mitsraim, Aegyptus, or Egypt, as we shall call it henceforth, having published all the bans of marriage, the records of the temples, the lists of births and deaths, and the Friday bargain sales of the tradesmen of Ipsamboul, Abydos, and Memphis, languished because of the dearth of matter to print. Even scandal was at an ebb, and the judges, governors, priests and potentates for the space of a year laid not their hands upon the money of the people, so that it came to pass that the publishers were hard pressed because of the news famine that had fallen upon the land.

They Make Authors.

Then they rose up in their distress and met together in one place, saying, "We are at our wit's end because of the news famine. Let us therefore call unto us all the liars in Egypt that they may make news for us until the famine is done and something happens somewhere." And they did so. Fearing lest liars might be few and scattered in the realm, they sent heralds and criers into the distant parts of the kingdom who called together all those who spake not the truth. And truly the number which flocked to the publishers was so great that they feared there were none left in the land to read what the liars might write. So they chose from out the mighty host a few score to whom they gave authority to invent lies for publication. And because of this authority of the publishers the liars were called authors, by which name they are known even unto this day. Now the people of Egypt liked the news which the authors, or liars, did make, inasmuch that the publishers durst not send them from the office when the news famine was done, and scandal was rife in the land. And it became an honor to be an author, even though the people believed not the word of an author, knowing him to be a liar.

Composers Are Made.

Then one of the publishers meditated alone and considered the music of the temples, festivals, and

of the people themselves, and how this music was lost, forgotten, and changed in the course of years because it was not in print. And yet he knew not whom to call to the task of writing this music for publication. For though an author might be made from a liar, a musician did not require such a high qualification. And as he meditated day and night he found that many tunes were much alike, even as if one had been stolen from the other. So he straightway called together all the thieves of Egypt and said unto them, Ye are not thieves, but composers. And it came to pass that there was no longer a dearth of composers in the land. For inasmuch as thieves everywhere abound, so the number of those who compose, or steal tunes, is greater than any man can reckon.

The Publisher Flourisheth.

Then the publishers flourished in Egypt and fared sumptuously. The books and magazines of the realm multiplied and spread till every man had a store of them in his house. And the authors and composers were honored. So great was the joy they gave unto the people of Egypt that even the princes and high priests forgot that they were liars and thieves and took them by the hand and welcomed them even into their homes. Sometimes a publisher, setting aside his dignity and rank, would greet a composer in a public place where all might see and wonder. History, forsooth, recordeth that one of the greatest publishers in the Delta once took a composer up beside him in his motor car and did show him all the beauties of the Sahara. But history, being the work of an author, cannot be trusted. We know that no publisher would ride with a composer or author unless he was in his cups and had drunk of the wine of dates, or had eaten of the lotus of the Nile which doth steal away the senses till the eater thereof desireth no more to go home.

Three Men of Note.

Now there were three composers of those days who were puffed up with vanity, and did think themselves as good as honest men. Their names were Cho-Pin, Beeth-offn, and Bacch. The first of these, Cho-Pin, was a brother to Cheops and cousin germane to Chephren. He composed a song called "Crocodile Tears," and an intermezzo for the nefer called "The Murmuring Cataract," which the people of Egypt did mightily like. They were both hits, and were whistled without ceasing and were even "ragged" for the street bands. Beeth-offn, who had played the sistrum and cymbals with so fearsome a noise that his ears could hear nothing except the blasting for the foundations of pyramids, was a compiler and arranger of the Osiris hymns in the temple of Thebes, and had an extensive teaching connection in Gizeh. But Bacch was the most esteemed of them all. He composed all the dance music of the court at Tell-Amarna. At the royal balls King Amenophis would speak unto the musicians, saying, Hi there, let the Bacch waltz be played. So high was Bacch in the good will of the King and the people of Egypt that there were schools named after him. He had a cult, and those who cultivated this cult were esteemed cultured. In the course of time this Bacch cult passed to those who were light minded and frivolous. At their orgies they danced almost naked, with wild gestures, making dreadful noises, and clashing together instruments of music. Then the princes of Egypt rose up and said, Get ye gone from among us. And

the disciples of Bacch said, Whither shall we go? The princes answered and said, Go to Hellas. So they went to Hellas and founded the nation of Greece, and even unto this day they are called Bacchantes.

They Take Counsel Together.

Now, Cho-Pin, Beeth-offn, and Baach did lay their heads together, and being of one mind they said, Let us arise and go to the publishers and say unto them, "O publishers, we cannot live on honor and fame. Give us money for our work." So they arose and went straightway to the door of a publisher. But the hearts of Beeth-offn and Bacch, being timid, failed them and they turned away, so that Cho-Pin alone was left to go in unto the publisher. Nevertheless Cho-Pin, the brother of Cheops, was brave, and he entered in and stood before the publisher. Now the publisher was merry that morning by reason of the great sale of "Crocodile Tears" and "The Murmuring Cataract." Bags of gold lay on the table beside him and he hummed one of the tunes that Cho-Pin had stolen from Spohr-the-Sphinx. Yet was his back turned so that he saw not who it was that had entered. Then he opened his mouth and said, "Well?" as if he that had entered had been a high priest or the mayor. But Cho-Pin, the brother of Cheops, kept silence in the presence of the great publisher.

The Publisher Showeth Wrath.

Then the publisher turned about his head on his shoulders till he saw the composer. Whereupon anger seized him and he smote the table with his fist so that the gold which was in the bags did ring. "What! Hast thou forgotten what thou art? Is it come to this—that liars and thieves may enter in unto a publisher!"

And all this time Cho-Pin opened not his mouth. "Speak!" said the publisher.

Then Cho-Pin, being commanded, said, "O publisher, grant my request."

"Nix," replied he in the Egyptian tongue, which being interpreted meaneth Nay. "Have I not taken thee from the jail where thou belongest and set thee upon a pinnacle of fame so that many know thy name and thy songs get a notice in THE MUSICAL COURIER?"

Then answered Cho-Pin, the brother of Cheops, and said, "It is indeed so. But a man cannot live on honor and fame alone. I want pay."

Whereupon dizziness overcame the publisher so that he swooned. When he was somewhat recovered, and feeling that death was nigh at hand because of the weakness of his heart and the pain in his head, he repented him of his anger, toward Cho-Pin and said unto him, "Call a priest that he may witness what I shall give thee."

A Priest Cometh Unto Him.

Then the composer hied him to the street and looked to the right and to the left hand that peradventure he might see a priest as a witness to the will of the publisher. Now it befell that Mozart, the high priest of Horus, sat upon the front steps of the temple, for the day was hot. And Cho-Pin knew him from afar by reason of his head, which was shaven of all hair so that it shone in the sun like unto a ball of ivory, from whence cometh the saying "bone-head." Then Cho-Pin, the brother of Cheops, thrust into his mouth the fingers of both hands and did blow with all his breath so that the shrill sound pierced the ear of the high priest of Horus. So Mozart arose and came to Cho-Pin and they twain did go in unto the publisher. And Mozart called on the gods Amon of Thebes, Min, Har-Sopd, the hawk-headed Mont, Anubis, Sobk of the Fayum, Ptah, and the united Osiris and Isis, to succor him. The publisher said unto the high priest, "Hear me and bear witness." And Mozart swore by Maat, goddess of truth and daughter of Re, the supreme, that he would witness and testify truthfully.

Then the publisher said, "Let one piece of gold out of every hundred pieces be given to the com-

poser. For it is not right that the publisher should receive more than ninety-and-nine."

So Mozart bear him witness and held out to the publisher a brazen image of Bast, the cat-headed goddess who delighteth in dancing and music, and said unto him, "Swear by Bast, the cat-headed, that what thou sayest is thy last will."

Then the publisher swore at the cat and died.

The Evil Liveth After Him.

Thus perished he who first gave gold to a composer, to whom honor and fame alone are due. But such is the enduring power of evil that no man hath yet uprooted the old custom. And even unto this day publishers are wont to give composers one piece of gold from every hundred that they receive—now and then. And it is because of Cho-Pin that this blot hath fallen on the name of composers. O! would that he had harkened unto the fear that turned aside Beeth-offn and Bacch from the door of the publisher! Then had the name of a composer been as a sweet-smelling herb, even as myrrh and thyme, and no man could point the finger of scorn at him and say, That man prefereth gold before honor!

CHAS. K. HARRIS, NEW YORK.

"Three Little Chestnuts," song; music by N. Clifford Page.

This song is by no means new, but as it has been sent us for review we call the attention of our readers to it. It has been in the repertory of Nordica and Schumann-Heink for some time and therefore needs no further recommendation to singers. The music is light and simple, consisting merely of eight measures repeated twice. The words are humorous and are written in an American dialect. We know no other term for such expressions as "My! Ain't It Cold?" "Ouch! Ain't It Hot?" and "Gee! Ain't It Dark?" except American dialect, for they certainly are not English. But as we accept "Auld Lang Syne" in Scotch dialect, and "The Top 'o the Mornin'" in Irish, we see no reason why "Gee! Ain't It Dark?" should not also be acceptable in American dialect. The range of this song lies within one octave and is therefore quite within the compass of the amateur who might otherwise fear to tread in the footsteps of Nordica and Schumann-Heink.

"Star of My Dreams, Shine On!" song; words by Arthur J. Lamb, music by John T. Hall.

This is frankly an out-and-out English ballad of that kind that Lawrence Kelley, Milton Wellings, Tosti, de Lara, Cowen, Molloy, Stephen Adams, del Riego and a hundred others have been supplying to the British public for years. This song by John T. Hall is less distinguished than some of the productions of the writers mentioned, and is as good as most of them. While it lacks the note of individuality it nevertheless will please the great majority of music lovers, for it has a melodious ease and rhythmic swing as well as earnest feeling. The waltz refrain is somewhat commonplace. We have heard all those phrases before. But the tune is easily remembered and is of a decidedly pleasing nature.

CARL FISCHER, NEW YORK.

Three songs, "Contentment," "O Think of Me," "Evening Song," with English and German words, by Richard Czerwonky.

The composer of these songs is a man whose musical ideals raise him far above the ordinary public taste. We fear that the audience for this class of song is a small one. In style these songs belong to that second rank of German composers of which Carl Bohm is so conspicuous an example. We do not say that Richard Czerwonky has imitated Carl Bohm in any way, but we do say that as a song writer he belongs in the Bohm class. These three songs require a good accompaniment. It will not do to strum the melody with one finger and play any kind of a left hand part, such as one hears every day from the windows of tenement houses when the "Light-of-the-Silvery-Moon" vocalist is at work. In fact these songs have a more pronounced harmony than melody. We are half inclined to suspect that Richard Czerwonky is more of a pianist than vocalist, for he writes the kind of accompaniment a pianist likes, but no singer is likely to hum his melodies in idle moments. Now harmonically these songs are very interesting, especially "O Think of Me." On the words, "night, with all its mystery," there is a harmony and a scale progression in whole tones that are quite novel and wholly satisfactory. And this excellent effect is made without the employment of those painful discords which some of the newer "moderns" deem essential to progress. It is quite unusual to find seven high A's in succession in a song, each one of which has a different syllable. Richard Czerwonky must know some exceptionally skillful vocalists, or else know very little about vocal writing when he

puts his "Evening Song" on paper. It seems to us more like a violin passage, and yet it is more of a recitative for the voice than a violin melody. In fact we do not know what it is. But we do not want to hear those seven A's sung, except by an Ari singer.

THEODORE PRESSER COMPANY, PHILADELPHIA.

"Love Divine, All Love Excelling," song by Clarence C. Robinson.

This is a beautiful setting of a very fine hymn. Clarence C. Robinson has a suavity of manner and a certain Mendelssohnian organ like style of accompaniment that lend themselves very well to sacred music or to those forms which do not call for great emotional stress. The melody, harmony, and moderately employed counterpoint of this song make up a very satisfactory whole, and the result is a sacred song which we can confidently recommend to any church singer.

"If Only Thou Art True," song, words by George Barlow, music by Clarence C. Robinson.

In our opinion that smoothness and churchlike dignity that make "Love Divine" such a good example of a sacred song make this love song decidedly tame and monotonous. That quietly-moving counterpoint does not make up for the lack of pulsating chords. We find no fault with Clarence C. Robinson's writing, as writing. His technic is correct. But we think he has chosen the wrong kind of style for the nature of his words. Needless to say, the music is good and is free from the commonplace, though it lacks nerve, and is monotonous.

OLIVER DITSON COMPANY, BOSTON.

"Greeting," song; words by Frank L. Stanton, music by Victor Harris.

Tastes, of course, differ. But to our taste this "Greeting" is very palatable. This is how a love song should be written. The melody is spontaneous, the harmonies are rich, the rhythm has life, and there is an unceasing stream of emotional fervor. If this song was an altogether new song we should say more about it. We prefer good songs that are old to new songs that are bad, however, and it is perhaps for this reason that the publishers have sent us this song, which was copyrighted in 1907.

WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON, NEW YORK, CHICAGO.

"Sayonara," a Japanese romance; words by Nelle Richmond Eberhart, music by Charles Wakefield Cadman.

We are informed that this romance is "founded on Japanese melodies." We cannot tell which of these tunes are Fujiyami and which are Pittsburgh, however, as the superstructure that Cadman has built hides the foundations. We remember that it was only when the winds came and the floods descended and beat upon those houses of which we are told in the Bible that the foundation of rock and of sand was discovered. It will take a good deal of analysis to find out the Japanese in the music of "Sayonara." It might as well be called Persian, Iroquois or Finnish, for all we know—or care. We are grateful to Charles Wakefield Cadman for giving us a melodious and musically interesting romance, and for sparing us any real, raw, unadulterated Japanese music. We are also pleased to see that the Japanese story of Oguri and Haru is written in English, as the original Japanese letters, or rather characters, look too much like the *dal segno* signs in music to hold our attention very long. Taken as a whole this English version of a Japanese story and this western version of Japanese melodies make a pleasing romance which, we trust, will find a place on many a program before long.

LANDY & CO., LONDON, PARIS.

Suite, "Menuet Grave," "Invocation," "Marche Heroique," for grand organ, by Aloys Clausmann.

This is not a suite, in the accepted sense of the word suite, for no such sequence of movements can be found in any suite, old or modern. These three organ pieces, however, are properly written organ music, not orchestra or piano or choral music arranged for the organ. Aloys Clausmann saves himself from the musical sin of writing dance music for this most dignified and stately of all instruments, by calling his minuet a "menuet grave." So this movement is, in spite of its name, a solid allegro movement of a somewhat old fashioned kind, and of considerable length, written in the legitimate organ style. It is of little musical interest, unfortunately, and there is nothing new or important in it. The "Invocation" is a kind of meditation. The classical German masters would probably have called it an "adagio." It is simply a slow movement, and nothing else. We have no idea whatsoever concerning the name Invocation. The third movement, "Heroic March," has the most character of any of the three movements. This march not only gives the organist scope as a player of contrapuntal music—for there is

a fugatto in it—but it also allows of considerable variety in the registration, or combination of stops, and the last pages demand all the power and brilliancy the organ can give.

OLIVER DITSON COMPANY, BOSTON.

Four pieces for organ: "Nuptial Song," "Grand Choeur," "Meditation," March, op. 133, by William Faulkes.

This is good music, and good organ music as well. The "Nuptial Song" and "Meditation" are somewhat French in style, in that they rely for their effects on delicate stops. It is more of an orchestral treatment of organ than the classical manner. But as William Faulkes has kept well within bounds and has not done any of those Lemmens or Lefebvre-Wely tricks, which have brought so much disrepute to French organ music, we can commend his treatment of the organ even though it is light. The "Grand Choeur" is a genial movement much in the spirit of an old English glee. An "Ave Maria" by Arkadelt written early in the sixteenth century begins like this "Grand Choeur." We do not imply that there is any plagiarism here, for the Arkadelt melody is so simple and diatonic that any one might hit on it. We only mention the resemblance between the two to show the Old World character of the Faulkes "Choeur." The march is the usual march for grand organ, of which there are plenty, and to spare. This march is as good as any of the rest of them, however.

"Prelude Solennelle" in E minor, for organ, by William Faulkes.

This is all that its name implies, though the middle section of it, page 4, is certainly more emotionally beautiful than solemn. As the piece begins and ends solemnly, however, we can gladly overlook this departure from the narrow path of solemnity, especially as the departure is very musical.

"Evensong," for organ, by Bruce Steane.

This is a quiet, pleasing trifle of no great consequence which will serve its purpose on the proper occasion. It is correctly written both as regards musical grammar and the nature of the organ. Its only fault is that it has nothing much to say.

Cavatina in A flat, by H. A. Wheelton.

This is the kind of music an organist has no business to play. We are not speaking of its merits as music but of its suitability for the heavy breadth of the organ. Arranged for the violin and piano this cavatina would be satisfactory. As it is we must condemn it. It is to all intents and purposes a waltz. If, after a tedious sermon, the organist began this so-called cavatina we think it would be natural for the congregation to get up and do a few turns of waltzing up and down the aisles. If dancing is considered out of place in a church, why is not dance music prohibited? And if the organ is a church instrument why should we not condemn dance music for the organ? When will composers learn the "eternal fitness" of things? Opera, oratorio, symphony, song, dance, anthem, are all admirable in their places. But we object and shall continue to object to the wrong use of good musical styles. And H. A. Wheelton is a fellow of the Royal College of Organists of England and a Mus. Bac. of Cambridge University. Let him be condemned to waltz to Handel's "Dead March" in "Saul."

Witherspoon's October Concerts.

Herbert Witherspoon, the basso, will devote the entire month of October to concert work under the management of Loudon Charlton. He returns to the Metropolitan Opera House in November, singing the bass roles in which he achieved splendid success last season. Two press opinions follow:

It is a pleasure to listen to songs that are not sung to death. The first number of the program was Bach's little cantata, "Amore Traditore," which Mr. Witherspoon sang admirably. Schubert's "Doppelgänger," he rendered with much dramatic power, while he made a good effect with a piquant little song of Weingartner's, entitled "Nelken."—New York Sun.

Without the stirring qualities of pathos, without emotion, without grief or joy, or the subtle shades of human sympathy and feeling, the artist's voice must fail of its effect. It is in the perception of these most weighty things that Mr. Witherspoon makes vocal art a thing of worth and beauty.—The Chicago Post.

Critic Defines Janpolski's Art.

A critic of the Vancouver Daily Province said of Albert Janpolski:

After listening to the remarkable singing of the Russian baritone I came to the conclusion that the perfection of the man's work was attained through his splendid reserve and absolute self-control. Intensely dramatic, he vividly draws the picture of each song, but he never oversteps the bounds between the singers and the raconteur. He sings always with beautiful tone and exquisite musical phrases.

He (at the concert)—"Miss Shreeker says she is always nervous when she attempts to sing in public." She—"Well, I'm not surprised. She has heard herself before."—Chicago Daily News.

BUSONI A MASTER OF MASTERS.

The portrait of Ferruccio Busoni, which is reproduced on the cover of this issue of THE MUSICAL COURIER, was taken during the interval at one of the lectures at the Meisterkurs, in the Conservatory at Basel, Switzerland. Mr. Busoni created a profound impression by the scholarly work he accomplished during the entire month of September. He delivered lectures every second day, from three to seven o'clock in the afternoon and followed with a recital at each week end. It was a remarkable opportunity for those students of piano, as well as masters of the instrument, to have heard this gifted artist in such an intimate and educational series.

One of the students at Basel, Abby de Avirett of Los Angeles, Cal., sent Manager M. H. Hanson of New York, a letter, dated September 14, in which he wrote as follows of the Busoni engagement at Basel:

Busoni's class here in Basel is quite large, as you can see by the list, and although the lessons are tri-weekly and last four hours oftentimes, yet no one is willing to miss or be absent for a minute. The concert last Saturday, at which Mr. Busoni played sonatas, op. 53, op. 106, op. 111, of Beethoven and variations on a theme of Paganini, by Brahms, ended in a perfect ovation for the artist. Perhaps the most enthusiastic of all the auditors were the musicians themselves, who had come from cities near and far to take advantage of hearing the concert.

EDITOR'S NOTES FROM EUROPE.

PARIS, September 13, 1910.

Two of the operas that are to be conducted by Toscanini in Rome next spring are "Aida" and "The Girl of the Rooseveltian West," but the Aida and the Amneris have not been selected. Caruso and Amato will be in the casts.

When de Seguro read the list of the singers who were to go to Mexico he was suddenly attacked by a severe case of appendicitis and a doctor at once handed him a certificate proving the severity of his condition. But he will be in the best of voice when he reaches New York, for the Italian climate is against appendicitis, particularly when it appears with singers, and de Seguro recovered rapidly, although too late for Mexico.

Tito Ricordi, of the Milan publishing house, desired to stage the first performance, in Chicago, of Puccini's "Girl of the Rooseveltian Golden West," but the arrangements proposed could not be perfected for a number of reasons.

Reference has already been made to the many operas that are to be composed, that are now in process of composition—if not decomposition—and of the remarkable works in the brains of composers not yet put upon paper, but sure to create sensational impression after once being or having been composed. Here is the latest:

MORTGAGED SONGS.

POSTHUMOUS PUBLICATIONS OF PICCOLMINI. Eight years after the tragic death of their composer, two songs by M. Piccolomini, the author of the much sung "Ora Pro Nobis," have just been published by his widow at her own expense.

A melancholy interest attaches to them. Poverty overshadowed the closing years of the musician's life, and these two songs, together with four others, had to be mortgaged to save the family from starvation. Only recently has Madame Piccolomini been able to recover possession of these two compositions, and they have now been placed on the market for the first time.

One of them is entitled, "Do You Remember, or Do You Forget?" and the other, "Into Thy Hands, O Lord." Both have been sung for some time past by Arthur Aldridge, the tenor, and have proved such regular successes that in the case of the first-named Madame Piccolomini has been offered £300 for the copyright by a publisher. She has decided, however, to keep it in her own hands, believing that its success will be quite as great as that of her husband's previously published work.

"Mr. Piccolomini sold the rights of 'Ora Pro Nobis' for £10," she told a Press representative on Saturday, "and in nine years the publishers reaped a profit of £27,000 for its sale. That was twenty years ago. 'Whisper and I Shall Hear' was another of my husband's compositions which has brought a fortune to its owners, yet he himself obtained no more than £15 for it. For 'The Tollers' he received only a five-pound note, and he did no better with 'The Last Milestone.'"

Madame Piccolomini is hoping that her son may one day be as well known to the public as his father was. Although only thirteen years of age, the boy has just composed a song which is highly spoken of and is to be published shortly.

This article made the rounds of English papers recently and is now about ready for republication on our side. For Piccolomini is only thirteen years of age and yet is guilty. Probably it is his dear mother who has spoken highest of those who have spoken so highly. But, alas—we must wait, for the song is to be published shortly. It must be composed by this time; let us also therefore be composed.

Leopold Godowsky, renowned on two hemispheres as one of the few great virtuosi of the piano, and who is

The program for the Saturday evening next is:

Etudes, op. 25	Chopin
Twenty-four preludes	Chopin
G minor ballade	Chopin
F sharp nocturne	Chopin
C minor nocturne	Chopin
A flat polonaise	Chopin

Very respectfully,

(Signed) ARBY DE AVIRETT.

From the official list of attendants at the Meisterkurs the following American students were enrolled:

Demonstrators: Carolyn Cone, Chicago; Katherine Fjelde, Minneapolis; Evva Frosh, Columbus, Ohio. Students: Warren de Allen, America; Abby de Avirett, Los Angeles, Cal.; Edward H. Freeman, Fredonia, N. Y.; Berta Frosh, Columbus, Ohio; Lawrence Goodman, Baltimore; Johanna Holtzmann, Minneapolis; Wladimir Shaievitch, New York; Mary Warren Silliman, Albany, N. Y.

Among demonstrators from other countries were Florence E. Gale, London; Joan Lloyd-Powell, London; Francoise Morin, Paris.

Some of the pianists in attendance included Harold Elvins, Melbourne, Australia; Leonie Ludwig, Zurich; Miss Th. de Meester, Rotterdam.

at the head of the Imperial Academy of Music, Vienna, as teacher of the piano, is occupying Chalet Montleuri, Beatenberg, during the vacation season, and there are with him twenty-seven of his pupils, who refuse to suspend their studies. These are all distributed in private houses and residences, and in order to accommodate their demand for practice twenty-four pianos had to be shipped from Interlaken to the piano resort. B.

INDIANAPOLIS MUSICAL NEWS.

INDIANAPOLIS, September 23, 1910.

Interest in the concerts for the coming season seems to be centered in the series to be given under the direction of Ona B. Talbot, and even though she has not yet announced the soloists who will appear on the two orchestral programs, the advance sale of season tickets is very large. All but a few of the twenty-four boxes in the new Schubert-Murat Theater, where the concerts are to be held, have been taken, and there is promise of one of the finest social displays ever seen in this city.

Christian F. Martens, the well known baritone and vocal instructor, has begun a season which promises to be very successful. Not only has his enrollment of pupils in this city far exceeded his expectations, but he has also been engaged to take charge of the vocal department of the principal school of music in LaFayette and at Elmhurst, also a school for young ladies in Connersville. He will devote one day every week to each of these places, and will open his concert engagements with a recital at Oxford, Ohio, where he will present a program under the auspices of Oxford University.

Leroy Schwab, who has been meeting with much merited success as a cellist, returned a few days ago from Michigan, where he spent the summer, but will leave again about November 1 for Cincinnati, as he has been engaged to play with the Cincinnati Symphony Orchestra. In addition to his work with the orchestra he has a number of engagements as soloist already booked.

Jesse G. Crane has opened his studio in the Propylæum and is delighted with his new surroundings, which offer advantages for broader and more useful work than ever before. The Propylæum seems to have regained its favor as a studio building, and among recent additions to those who may be found there are David Baxter, voice; Hannah Wolff-Freeman, piano, and Jesse G. Crane, piano. Fritz Krull, who has had a studio in this building for several seasons, will continue his classes in voice and musical appreciation. He will also be in charge of the musical department at Tudor Hall, a school for girls.

Not long since the writer had the pleasure of hearing three young ladies sing a trio, and the portion which he was able to catch ran as follows: "Sweet and low, Sweet and low, We-eyend of th' Weh stern sea."

GEORGE RAYMOND ECKERT.

Jules Falk in New York.

Jules Falk, the violinist, is back in New York after a restful vacation. More about Mr. Falk's future plans in the next issue of THE MUSICAL COURIER.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris."
PARIS, September 15, 1910.

Emmanuel Frémiet, the celebrated French sculptor, has passed away. Those who have occasion to go through the Place des Pyramides may sometimes look up at the statue to Jeanne d'Arc and remember how Frémiet worked long and silently upon this evocation of France's deliverer and heroine. Some have criticised the proportions of the horse upon which La Pucelle is mounted, but all must agree that Frémiet attained to a perfect mastery in sculpturing movement and life. His elephant, in the Trocadéro Gardens, places him in the same rank as the great sculptor Barye, whose bull impresses even the most casual observer. Harmony, strength and precision are the most prominent traits of Frémiet's art, qualities which might be expected from the nephew and favorite pupil of Rude, the creator of the "Marseillaise" of the Arc de Triomphe. The funeral of Emmanuel Frémiet, who was a member of the Académie des Beaux-Arts, took place today, being conducted by MM. Gabriel Fauré, director of the Conservatoire, and Paul Levasseur, chief of the Suez Company, sons-in-law of the deceased. Among those in attendance were M. Saint-Saëns, Baron Edmond de Rothschild and Adolphe Brisson.

Two evenings ago I enjoyed an opening concert by the smart little orchestra of Francis Touche. The program follows: Prelude to "Lohengrin," Wagner; symphony No. 4 in D minor, of Schumann; "Aline, Reine de Golconde" (Chaconne et Rigaudon), by Monsigny; "Variations symphoniques," of Boellmann, played by M. Touche, cellist, and the orchestra; fourth quartet, C minor (op. 18), Beethoven (MM. Dorson, Paganetti, Drouet and Touche); "Siegfried" idyll, Wagner; overture to "Don Juan" of Mozart. The instrumentalists, all prize winners of the Paris Conservatoire, and soloists, include first violin,

second violin, viola, cello, contrabasse, flute, oboe, clarinet, bassoon, horn, trumpet, piano, drum and cymbals, and extra first and second violins. Francis Touche is the solo cello and chef d'orchestre; G. Haas, pianist and second chef.

Mr. and Mrs. Frank King Clark, the famous vocal teachers who recently moved from Paris to Berlin, passed a day this week in the "Ville Lumière" on a flying visit. They arrived here to transact some important business matter prior to settling down to their winter of teaching in Berlin, where they occupy magnificent studios on the Kurfürstendamm. After their holiday spent in the Hartz Mountains, both Mr. and Mrs. Clark are now looking perfect pictures of health—"cherry-ripe and brown as berries," full of snap and ginger, happy to return to work which to them is pleasure.

Luella Chilson-Ohrman, the American soprano, obliged



LUELLA CHILSON-OHRMAN.

to hasten her return to America because of successful advance booking, is looking forward to a most promising

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich. Address care The Musical Courier, 30 Rue Marbeuf, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English

season of concerts and recitals. Her managers are enthusiastic over her tournée in America.

Louise Gérard-Thiers, well known New York soprano and teacher in Carnegie Hall, has been spending her holiday in Switzerland and Paris. In this city she collected many delightful new songs for teaching purposes, with which she will make her programs more interesting than ever. Madame Gérard will return to New York on September 18 aboard the Kaiserin Augusta Victoria.

Owing to the very severe illness of Mrs. Henry Eames, wife of the excellent pianist, teacher and lecturer, it has been deemed advisable that she shall return to their former home in America. Already Professor Eames has secured a private studio in Lincoln, Neb., where he will teach and lecture the coming season, returning to Paris at some future time. Mrs. Eames will leave Paris about the first of next month.

The teaching faculty of the Lamperti-Valda School of Singing has been increased by the engagement of Georges Mousikant, a very talented Russian musician, formerly répétiteur with Frank King Clark while in Paris. Another addition to the school is the department in charge of one of the foremost teachers of mise-en-scène connected with the Paris Opéra. The work of this school of singing, founded on the traditions of the elder Lamperti, is being recognized and appreciated by a growing clientele.

Ethel Daugherty, a talented young pianist and teacher, an artist-pupil of Moritz Moszkowski and warmly recommended by him, has returned from her summer holiday in Brittany and resumed teaching at her studio in the Rue Delessert.

We are now 'twixt heaven and earth regarding musical concerts—those of the summer season continue without ending, while others go on without resuming. The more serious and regular concert organizations will resume activity early in October.

DELMA-HEIDE.

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COMIC OPERA AT THE MANHATTAN.

The season of comic opera at the Manhattan Opera House was inaugurated Tuesday evening, September 20, with the first production in America of "Hans, the Flute Player," a French comic opera by Louis Ganne, with the libretto by Maurice Vaucaire and Georges Mitchell. The English version as given is by Algernon Brennan, of this city. The cast was as follows:

The Prologue	Mr. Doane
Hans	Georges Chadal
Yoris	Frank Pollock
Pippermann	George W. Callahan
Van Pott	Frank Doane
Petronius	St. Clair Bayfield
Willum	Frank Coombs
Tantendorff	Paul L. Warren
Loskitch	B. Milton
Steinbeck	L. Derman
Karteiffe	F. C. Chapman
Night Watchman	E. Hollander
A Sergeant	Schwenecke
Lisbeth	Sophie Brandt
Ketchen	Olive Ulrich
Frau Pippermann	Alice Gentile
Else	Blanche Lipton
Citizens, Aldermen, Civil Guards, Musicians, Fishermen,	
Fisher Girls, Dolls, Milkwomen, Servants, Children.	
Musical director, Josiah Zuro.	

Nothing very startling can be said of Louis Ganne's music in this opera. It is tuneful to a moderate degree and possesses little originality. There are a few pretty numbers, allotted to the tenor and leading soprano. The ensemble numbers, however, are weak. Georges Chadal, who was brought from France to interpret the role of Hans, is a good actor, but his English was "impossible," and his vocal attainments unfortunately are very meagre. It would undoubtedly have been beneficial to have secured a singer with an agreeable voice and who could sing in the vernacular.

In keeping with the custom at the Manhattan, the production was lavish and beyond cavil and many other producers of comic opera could with advantage follow the example of Mr. Hammerstein, in this respect. There was a large orchestra under a capable conductor, young Mr. Zuro. The real hit of the opera is the dance of the ballet in old Dutch costume and wooden shoes.

It is to be hoped that the new venture of comic opera at this house will meet with success, and doubtless some works will be produced which will make it such.

Charlotte Lund's Concert Tour.

Charlotte Lund, who will return to America for a three months' tour beginning in January, has added to her list of successes many on the Continent of Europe, in England and in Paris and London. A grandniece of Ole Bull, the famous violinist, Miss Lund's talent stands upon a basis of heredity. From her childhood she has appeared publicly. When but a girl of seventeen she had the best trained choir in her native town and taught music in the public schools. In order to overcome the objection of her parents to a musical career and in order to prove to them that she was destined for a musician, at least that music was her vocation, she organized and directed a chorus of 1,000 school children, with such marked success that she won the right to be considered a musical prodigy.

While traveling in Italy, Miss Lund met the master Vannuccini, who, upon hearing her sing, prevailed upon

her to have her voice cultivated and she, thereupon, began her serious vocal studies. She remained in Italy for two years, returning to America, where she took church positions in Boston, Philadelphia and New York, besides appearing occasionally in concerts. It was then that Miss Lund had the desire to sing in grand opera, so she went to Paris and studied two years with Jean de Reszke. Since then she has been heard at the Rome Opera, and has sung with success in London, Brussels, Berlin, Paris and other European centers.

Clifford Cairns to Sing in Oratorio and Recital.

Clifford Cairns, the basso-cantante, who has just returned to America after a long sojourn in Scotland and England, where he has been coaching with Georg Henschel and also concertizing, was born in New Jersey, August 30, 1880. His parents were American of Scotch extraction. At an early age he showed exceptional musical talent, and became a proficient pianist and violinist and from the time his voice changed, sang in church choirs and with choral societies. Owing to the beauty of his voice and the accuracy of his sense of pitch, he was urged to study voice culture, which he did at the age of eighteen, but the demands upon his time made by business caused his studies to suffer to a considerable degree, and for several years he experienced a struggle between business and the call of his chosen art.



CLIFFORD CAIRNS.

Finally, the possibilities of a successful musical career made themselves so manifest that Mr. Cairns decided to follow it, and for which he was splendidly equipped, vocally, mentally and physically. Mr. Cairns is an athlete of ability, having from boyhood taken a keen interest in all forms of athletics. He is six feet three inches in height, and possesses a powerful physique, and is a good sportsman, being fond of shooting, fishing, canoeing and riding, in all of which he excels.

Mr. Cairns is well equipped as an oratorio and lieder singer, but is a strong believer in the value of English as an interpretative medium before English speaking audiences whenever practicable. He has a voice of wide range, singing bass or baritone parts with equal facility. He also possesses a perfect technic, and his voice, though powerful, is rich and appealing in quality. Mr. Cairns has been highly complimented upon his fine work wherever he has appeared both in America and abroad, and Georg Henschel predicts big things for him. He will be heard this season in oratorio and recital, after which he is to make an extended tour of Great Britain and the provinces. He is under the exclusive management of Marc Lagen.

HEINEMANN'S NEW YORK DEBUT, NOVEMBER 4.

Alexander Heinemann, the great German lieder singer, will make his New York debut in Mendelssohn Hall, Friday afternoon, November 4. His program will be made up of lieder from the works of Schubert, Haydn, Mendelssohn, Schumann, Wagner, Loewe and Hans Hermann. R. E. Johnston, the manager, reports that the house already is half sold out for this recital. Heinemann's next New York appearance will be in Carnegie Hall, November 17, with the Russian Symphony Orchestra. Between the dates of his opening recital and the orchestral concert he will give recitals in Chicago, Milwaukee, Dayton, Pittsburgh and several other towns.

Leon Rice in Demand.

An interesting figure in musical circles is Leon Rice, the tenor who is becoming widely known as "America's Great Church Tenor," owing to his having so many engagements for recitals and concerts with church organizations, fully three-fourths of his appearances being under church auspices.

For the past six years Mr. Rice has been engaged in church and concert work and has sung to large audiences in all parts of the country. At the morning service he sings a solo, which attracts many to the church; at the evening service, and on many occasions he fills the churches to overflowing at night.

On Sunday, September 18, Mr. Rice sang at the morning service in Trinity Church, Worcester, Mass., and in the evening 1,400 people crowded into the building and scores were turned away. On Monday following he gave a song recital, and although it rained all evening the church again was filled. The Worcester Telegram on this occasion said:

Both services at Trinity Church yesterday had record congregations. Leon Rice, of New York, a tenor, giving a special musical program. At the forenoon service there were 1,100 people present, and at the service last night an audience of 1,400 crowded into the church auditorium, taking up nearly every seat.

The singing was exceptionally fine and impressive. The program was a well selected one and those in the audience were moved by the singer, who is judged by competent musical critics one of the most brilliant tenor singers of the United States. His voice is strong and sweet and his singing is natural.

The Long Branch (N. J.) Record of September 17 has this to say:

Leon Rice, the famous tenor, who thrilled an audience numbering 1,200 at St. Luke's Methodist Episcopal Church Sunday night, last night gave a song recital at the same edifice. Five hundred music lovers attended the concert, which was voted one of the best of its kind ever given in Long Branch. Mr. Rice was at his best. He was down for an even dozen numbers, but was compelled to sing four encores, and even then the audience was loath to let him go, and as several remarked after he had concluded with the closing number, "I could listen all night to Mr. Rice without growing weary."

The recital was attended by scores of visitors from out-of-town, a number coming from Red Bank, Asbury Park and Ocean Grove.

Christine Miller Engaged by New York Orchestra.

Christine Miller, the Pittsburgh contralto, has been engaged for the next spring tour of the New York Symphony Orchestra, which is to open in Washington, D. C.

Mr. Carnegie has contributed £400 to the restoration fund of the organ at St. Alfege, Greenwich.

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CHICAGO, Ill., September 24, 1910.

The St. Paul Symphony Orchestra has been engaged by the Apollo Musical Club of Chicago to play the accompaniment for Handel's "Messiah," which will be given by the club Friday night, December 23, and Friday night, December 30. Manager Kinsey could not get the Thomas Orchestra for those two evenings, the managers of the Theodore Thomas Orchestra, it is reported, having refused to "rent" their players for those evenings on the plea that the men would be too tired after the public rehearsal to play again in the evening. It is also reported that they refused to allow each man to contract separately for those two concerts. This office knows that each member of the orchestra can do about as he wishes with his time.

This week, Friday included, "Maude" was the star on the stage of Orchestra Hall. "Maude" is not a violinist, but a "mule." Every day and twice a day "Maude" kicked and jumped all over the stage. Her master made a little impromptu speech in which he said "I will give \$100 to any one who can ride her for one minute." Several tried in vain and their falls were received with much laughter and enjoyment. Besides the mule there were also some horses and dogs on the stage belonging to classical music. The barking and growling of the dogs is even more enervating than the music played just now by the band.

Kenneth M. Bradley, who has been director of the Bush Temple Conservatory since its origin, has succeeded in establishing an institution different in regard to methods from the ordinary school with which many are familiar. The most unique feature is the preceptorial system of instruction, which is similar to methods used in Princeton and other universities. He has also introduced the credit system similar to that used in all colleges. The Bush Temple Conservatory catalog suggests the collegiate atmosphere which is found in this rapidly growing school of music. Mr. Bradley is a thorough musician and experienced in the class room and on the lecture platform. He is an American of one dominant ambition, that is, to establish an ideal American school of music. The following quotation from one of Mr. Bradley's lectures presents his thought:

The universities offer two courses of study, the scientific and the classical. There should also be the art course, allowing the student to select some branch of art as a major study which, in connection with the necessary theoretical and minor studies, should create development an equivalent to a college education. Such course should lead to degrees and these degrees should be recognized the same as those offered for the scientific and classical courses. There should be more schools advocating the education of music students so as to become appreciative audiences and not

so many stimulating the professional ambition. What our nation needs is intelligent and appreciative laymen, to make possible the success of the real artist.

Visit any large musical center, study the average American audience and it will be found made up largely of professionals who are making their living in turn by preparing others to become professionals. One should not study music necessarily to make a living from the arts any more than they should study chemistry, mathematics or botany for the same purpose, when a small percentage of those studying music are naturally equipped for professional careers.

I am not advocating that fewer should study music, but that the curriculum should be put on a higher plane and that the study should be more general, more thorough and receive more conscientious and serious consideration from all educators, but only those really competent should study for professional careers.

Kurt Wanieck, pianist, and Richard B. DeYoung will give a recital under the auspices of the American Conservatory in Kimball Hall, Saturday afternoon, October 1. On the following Saturday Elma Wallace will play the twenty-four etudes of Chopin and J. T. Read, basso, will be the vocal soloist.

Hanna Butler, the soprano, has just returned from an extensive trip through the Continent. Mrs. Butler has a legion of friends in Europe and she visited many of them in Paris, Berlin, London, Munich, Dresden and Lucerne. Last Thursday afternoon Mrs. Butler called at this office and looked the image of health. This artist is not only known for her beautiful voice and her striking personality, but also as one of the prettiest women on the concert platform.

C. Gordon Wedertz, the young man who trained the singers furnished by the Chicago Musical College for the "Parsifal" chorus, which created so profound an impression during the past two engagements of the Metropolitan Opera Company in Chicago, acknowledges the receipt of a substantial check from Carl Ziegfeld. Mr. Ziegfeld, treasurer of the college, writes that the check is tendered to show the college's appreciation of the assistance given by the young men and that they are to use it for an outing fund or such other purpose as they may see fit. Mr. Wedertz recruited the boys from the St. Bartholomew's Church choir.

The following letter has been received from the Bush Temple Conservatory:

Rene Devries, Musical Courier Company, City:

DEAR MR. DEVRIES:—I am especially anxious to get the enclosed copy in THE MUSICAL COURIER. Be sure to get in the reference concerning Emile Leclerq. The Columbia School made an announcement concerning his engagement, in spite of the fact that he never had any contract with them, and their secretary has been telling that Mr. Leclerq is not connected with the Bush Temple and that they have his contract. Very truly yours,

BUSH TEMPLE CONSERVATORY,
K. M. BRADLEY, Director.

Emile Leclerq has been associated with the Bush Temple Conservatory for many years and has no contract with

any other institution, notwithstanding the fact that it was so announced by another institution. Mr. Leclerq is one of the most successful teachers of the French language in the city of Chicago and also one of the busiest.

Claude Stephens, one of the younger piano teachers of the American Conservatory, has been engaged to take charge of the piano department of Coe College, Cedar Rapids, Ia.

Baltimore wants ten Thursdays of opera while the company is in Philadelphia. The management informs this office that they will give ten performances in Baltimore if the sale of the season tickets is satisfactory. In one week the Baltimoreans have subscribed for nearly \$20,000 worth of tickets.

Edwin Schneider, the well known pianist and accompanist, will again this season be the accompanist of Madame Galski, as well as playing solos at each and every concert given by the great Wagnerian singer. Madame Galski's recital in this city will take place in Orchestra Hall, Sunday afternoon, October 9, at which time Mr. Schneider will preside at the piano.

One of the important events of the operatic season here will be the appearance of Charles Dalmores, the French tenor, in "Lohengrin" sung in German. Dalmores mastered in German the role of the Knight to sing it at Bayreuth, and his performance was highly complimented by Cosima Wagner.

The American Conservatory string orchestra, Herbert Butler, conductor, will resume its rehearsals Monday afternoon, October 3.

The following telegram was sent to the Chicago office of THE MUSICAL COURIER Thursday morning, September 22:

TORONTO, Ont., September 21, 1910.

Rene Devries, 615 Orchestra Bldg., Chicago:

The Melba appearance at Massey Hall tonight broke all records for Toronto both as regards numbers and box office receipts. Notwithstanding the fact that the house was entirely sold out two days before the concert, there were fully one thousand people waiting outside the hall at 6 o'clock. It is estimated two thousand people were turned away. Many who had come a distance offered as high as ten dollars a seat to ticket holders. The treasurer of Massey Hall reports their receipts as the greatest in the history of the hall, even beating the Patti record.

The repertory for the initial season of the Chicago Grand Opera Company, which will open November 3 in the Auditorium Theater, is as follows:

(IN FRENCH.)

Thais	Masenet
Salome	Strauss
Louise	Chapentier
Faust	Gounod
Carmen	Bizet
Juggler of Notre Dame	Masenet
Pelleas and Melisande	Debussy
Samson and Delilah	Saint-Saens
Tales of Hoffmann	Offenbach
Huguenots	Meyerbeer

(IN ITALIAN.)

Tosca	Puccini
Boheme	Puccini
Otello	Verdi
Traviata	Verdi
Il Trovatore	Verdi
Cavalleria Rusticana	Mascagni
Madame Butterfly	Puccini
Pagliacci	Leoncavallo
Aida	Verdi
Rigoletto	Verdi
Girl of the Golden West	Puccini

(IN GERMAN.)

Lohengrin	Wagner
Tannhauser	Wagner

Madame Schumann-Heink will give a song recital in Eau Claire next Tuesday evening, September 27. This con-

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cert will be under the auspices of the New Philharmonic Society, of which Mr. Kaiser is vice president. Madame Schumann-Heink will appear on October 7 in La Crosse, Wis. Her Wisconsin recitals are under the management of Clara Bowen Shepard, the Milwaukee manager.

Charles W. Clark, the well known vocal instructor, left town last Monday, September 19, for the East. He will give a song recital in Boston.

Last week a musical paper announced that a local singer had taken, during the past summer, a course of study under Jean de Reszke. The same week another musical paper announced that during the summer months, Mr. de Reszke does not teach, for the good reason that he takes a vacation and is not in Paris. Comment is unnecessary.

The Woman's Athletic Club announces a course of six modern musicales to be given by Anne Shaw Faulkner and Marx E. Oberndorfer, pianist, on Wednesday mornings beginning November 2, in the gymnasium of the club. These musicales are given under the auspices of the club and the entertainment committee is composed of Mrs. Edward A. LeVicht (chairman), Mrs. George W. Dixon and Mrs. Gustavus Swift, Jr. For the first musicale Miss Faulkner will give "Tristan and Isolde," giving the new translation of the poem by Richard Le Gallienne. The other operas on which Miss Faulkner will lecture are: "Pelleas and Melisande," "Salome," "Thais," "Jongleur de Notre Dame" and "Elektra."

Bradford Mills, special representative of THE MUSICAL COURIER in Toledo, Ohio, was in Chicago last week and was seen on Michigan avenue in company with his old friend, Charles L. Wagner, manager of the St. Paul Symphony Orchestra.

The subscriptions for season tickets for the Chicago Opera are increasing daily and it appears that the season will be a complete success. The sale this week has surpassed that of all previous weeks and is steadily growing.

Students of the dramatic department of the Chicago Musical College have formed a club similar to the Playgoers' Club of Chicago, and the organization has the sanction of those interested in affairs of the theater locally. The club has been organized with a view to promoting an interest in the better class of stage offerings and stimulating an appreciation of worthy productions. The young people will devote considerable time to attending performances at local theaters and reservations for the engagement here of Sarah Bernhardt have already been made. J. H. Gilmour is the honorary president of the club.

Emil Liebling announces a series of complimentary musical evenings before his class during the season of 1910-11, in Kimball Hall. The first program will be presented on Tuesday evening, September 27, at 8 o'clock, with the assistance of William Clifford, tenor; Melvin Martinson, violinist, and Mrs. William Clifford, accompanist.

Puccini's new opera, "The Girl of the Golden West," will be given in Chicago this winter. This opera will have its premiere at the Metropolitan Opera House in New York on December 6, and will be heard here probably a short time later. It is also likely that Puccini himself will be in Chicago when the opera is given here.

In glancing through a copy of the theatrical directory known as "Who's Who on the Stage," the other day, it was interesting to note that frequently there appeared a statement to the effect that the stage artist listed in that respective place had "attended the Chicago Musical College." Fully thirty or forty references to the Chicago institution may be found and many stars of the first magnitude were enrolled, among them Margaret Illington, Donald Brian, Lillian Lorraine, Alice Dovey, Clara Maentz, and a score of others.

Katherine Allan Lively, of Houston, Tex., will give a piano recital in the Auditorium Music Hall. Mrs. Lively has arranged a well balanced program including works by Beethoven, d'Albert, Chopin, Debussy and a group by Liszt. After the recital the talented pupil of Allen Spencer will leave for her home town.

The Walter Spry Piano School will give its first faculty recital Friday evening, October 7, in the Fine Arts Building. The program will be given by Walter Spry, pianist, and Bernhard Listemann, violinist, and will include representative sonatas from the time of Philip Em. Bach down to César Franck and other modern composers.

There are still a few vacancies in the Apollo Musical Club for sopranos, altos, tenors and basses. Singers desiring to become active members should make applications to Carl D. Kinsey. Rehearsals began September 12, and

two of the works to be given this season in the Auditorium are already in hand.

Luella Goodrich, an advanced pupil of Regina Watson, will give the following program at a recital which will take place in October:

Prelude and fugue, E minor.....	Mendelssohn
Sonata, G minor.....	Schumann
Cradle Song.....	R. Watson
Witches' Dance.....	MacDowell
Nocturne.....	Staeger
Mazourka.....	Liadov
Five lyric moments, op. 27.....	Blumenfeld
Value Impromptu.....	Liszt
Three études, op. 10.....	Chopin
Scherzo, C sharp minor, op. 39.....	Chopin

A new song by Arthur Dunham, entitled "Sunset," will be sung from manuscript by George Hamlin at his recital in the Grand Opera House, Sunday afternoon, October 23.

Twenty years ago Theodore Bergey was the first pupil of Charles W. Clark and, by the way, Mr. Bergey was Mr. Clark's first violin pupil. It is also interesting to know that it was twenty years ago in Clark's studio that Bergey met Mrs. Bergey, then Ethel Sutherland, who was at that period accompanist for Mr. Clark. So C. W. Clark is doubly responsible for the success and happenings of Mr. Bergey.

Glenn Dillard Gunn, the pianist, will give his annual recital on March 19.

Florence Adele Benson, formerly a pupil of the Bergey studio and now a teacher at the Centenary College Conservatory, gave a piano recital at the conservatory Wednesday evening, September 14, and from all reports met with great success.

RENE DEVRIES.

MUSIC IN DENVER.

DENVER, CO., September 22, 1910.

The Apollo Club's 1910-1911 announcement, showing Rita Fornia, Mario Sammarco, Ferruccio Busoni, Bernice de Pasquali and H. Evan Williams among the artists to be heard this season, has been issued, and is attracting widespread attention. A large advance sale of season tickets is assured. The new officers are L. F. Eppich, president; C. M. Woodman, vice president; F. I. Hollingsworth, secretary; Walter S. Shepard, treasurer; J. H. K. Martin, business manager. Henry Houseley, assisted by Robert Brooks Finch, again will lead the club.

The various institutions of music in Denver have begun their fall terms, and report a satisfactory enrollment. Interesting announcements have been issued by the Western Institute of Music and Dramatic Art (Frederick Schweikher, president; the Denver University College of Music, Charles F. Carlson, dean), the Hinshaw Conservatory (Dr. William Wade Hinshaw, president), and the Colorado Conservatory of Music (Gertrude Prentiss Phillips, president). As in other lines of musical endeavor, competition between the various vocal and instrumental schools is naturally bettering the pupils' opportunities, and it is now unnecessary to leave the confines of Denver to receive a substantial musical education.

A branch of the American Music Society has been formed in Denver with the following officers: Fritz Thies, president; Mrs. J. H. Smislaert, first vice president; Frederick Schweikher, second vice president; Mrs. E. S. Worrell, secretary; Bertha Shannon, treasurer. The officers are all musicians of sterling quality. Mr. Thies is an expert violinist and always a liberal donor to any worthy musical object. Mrs. Smislaert is a noted pianist and instructor. Mr. Schweikher is president of the Western Institute of Music and Dramatic Art, also choir director and organist of the Central Presbyterian Church. Mrs. Worrell is a clever composer-pianist whose compositions are being played and sung in both Europe and America. Mrs. Shannon has won fame as an instructor of juvenile musicians.

Larry K. Whipp, the capable accompanist of the Apollo Club, has for the past month been acting as organist at the First Church of Christ, Scientist. The rapid and solid strides this young musician is making will soon place him in the front rank.

J. H. K. MARTIN.

Soprano Wayda.

Madame Wayda, the Polish dramatic soprano—well known for her portrayals of Aida, Leonora, etc.—who will sing also at the Metropolitan, has made extraordinary successes at St. Petersburg, Moscow, Vienna and London, and promises to be one of the operatic attractions of the American season.

"Ariane et Barbe-Bleue" and "Siegfried" will be two early productions at the Milan Scala.

St. Patrick's Cathedral Musical Services.

Elaborate musical programs will be given at St. Patrick's Cathedral as follows: On October 5 modern music will predominate. The mass, for soli, chorus (male voices) and orchestra, written by J. C. Ungerer, an essentially descriptive modern work, yet religious and liturgical, will be given complete for the first time. The offertory, "Jerusalem surge," by P. O. Yon, organist of St. Francis Xavier, New York, a stirring anthem, will also be sung for the first time. At vespers, besides the liturgical chants, motets by Witt, Stein and Liszt will be sung.

On October 6 upward of 5,000 children will sing the complete mass in the Gregorian chant, the congregation singing through the entire service.

On October 7 Palestrina's "Missa Papae Marcelli" will be sung complete by a specially trained choir of ninety boys from the Roman Catholic Orphan Asylum and the male choir of the Cathedral. This has never been done in any church in New York City, and, considering the difficulty of the work and the youth of the boys participating, makes the occasion by far the greatest musical event the Cathedral has ever offered.

Palestrina's "Missa Papae Marcelli" will be repeated on Sunday, October 9, at 11 a. m.

Baltimore House in London.

[Baltimore American, September 22, 1910.]

TO THE EDITOR: As a native of Baltimore, and having, many years ago, been on the staff of The American, I take pleasure in sending you an item of some historical value. The famous old house, 66 Russell Square, London, at one time part of Baltimore House, is to be demolished. It was erected by Lord Baltimore in 1673 and originally was surrounded by green fields. Lord Bolton subsequently owned it and it was then known as Bolton House. Wedderburn, known as Lord Loughboro, a distinguished lawyer, subsequently Earl of Rosslyn, and Lord High Chancellor from 1793 to 1801, also lived in the same house. Next door, a building also to be demolished, was from 1769 to 1830 occupied by the famous portrait painter, Sir Thomas Lawrence, president of the Royal Academy.

MARC A. BLUMENBERG,
Editor MUSICAL COURIER.

Paris, September 8.

John Dunn Praised by Experts.

Two criticisms on John Dunn, the English violinist, will be read with interest on both sides of the Atlantic. Both are from England they read as follows:

I have listened to Ole Bull, Joachim and Sarasate, and I can only say that Mr. Dunn need not be afraid to be placed among them.—E. Polonski in Violin (London, Eng.).

Mr. Dunn gave a truly magnificent rendering of the Tchaikowsky concerto in D with orchestra. He played like one inspired. In my long and enthusiastic musical life I never heard a more remarkable performance. To give some idea of his overwhelming effect I may mention that after listening with breathless attention to the whole concerto, at the end the audience rose in a body and, after recalling him many times, insisted upon an encore—an encore after the whole of Tchaikowsky's concerto! Think of it!—Lancastrian, in The Strad.

Works Flonzaley Quartet Will Play.

Debussy's string quartet in G minor will be a feature of the Flonzaley Quartet's repertory this season. Another number is Hugo Wolf's "Italienische Serenade," while several selections by Emanuel Moor, the much discussed Hungarian composer, will be played. Leclair, whose "Sonata a tre" aroused such enthusiasm last season, will be represented by a duo by two violins. A composition discovered in manuscript form in the National Library in Washington, where Mr. Betti, the quartet's first violin, devoted several days to research last spring.

The quartet is now en tour in Switzerland, going later to Germany and England and sailing November 5 for New York on the Lusitania.

Press Comments on Boris Hambourg.

Two more English press comments on Boris Hambourg, the cellist, read:

Mr. Hambourg is undoubtedly a very fine player; his tone is rich and full. He is a true artist, and his refinement of feeling never desert him. Mr. Hambourg made a subtle difference by playing not sentimentally, but with a keen appreciation of sentiment. This young player is a musician of great ability and he thoroughly understands the spirit of the instrument whereon he plays.—Pall Mall Gazette, London.

Boris Hambourg, young as he is, is undoubtedly one of the finest cello players: the oftener I hear him the more impressed I am by his individuality. He has a personality as pronounced in its way as that of his brother, Mark Hambourg, the pianist. His performance was a distinguished one from every point of view.—The Lady.

Whitehill Engaged for "Elijah."

Clarence Whitehill, formerly of the Metropolitan Opera House, has been engaged to sing the title role in the performance of Mendelssohn's "Elijah" with the New York Oratorio Society this season.



HEMILY CHAMBERS,
BOSTON, MASS., September 24, 1910.

During a recent chat with Charles Anthony, the rising young pianist and teacher, one fact came very strongly to the surface, namely, that merit must ultimately gain recognition irrespective of every other consideration. For the past three seasons Mr. Anthony has been so crowded with teaching that he has been compelled to give up many lucrative concert engagements for lack of time. This season, however, he curtailed his teaching at the New England Conservatory with the result that he now has a long waiting list of pupils at that institution, while the two days he decided to devote to private teaching in his Steinert Hall studio are also booked solid for the season. Of his concert engagements those definitely set include a recital in Jordan Hall to take place later in the season, and a series of concerts with the Kneisel Quartet, of which the dates for Boston, New York and Brooklyn are already arranged, while those of other cities are still pending. The engagement with this organization is all the more significant in view of the fact that the new quartet by Rubin Goldmark, which took the Paderewski prize and is still in manuscript, will have its initial hearing in this country on these occasions.

A new departure from the regulation quartet arrangement indulged in by the various concertmasters of the Boston Symphony Orchestra comes with the Witek Trio, of which Concertmaster Anton Witek will play the violin, Madame Witek, his charming wife, the piano, and Mr. Malkin of the orchestra, the cello. With the prestige given the organization by such well known participants, the results will surely prove of the highest artistic value to Boston's constantly increasing musical public.

So great has been the demand for the teaching services of Katherine Lincoln, the brilliant soprano, that she was compelled to open her Pierce Building studio on September 15 and has been busily engaged since in teaching and booking her large class for the coming season. Miss Lin-

coln will open her New York studio at the Metropolitan Building Saturday, October 8, and will be there Saturdays and Mondays of every week as heretofore. Her concert season, too, is being rapidly booked by Mrs. Sutorius, the enterprising manager, and opens up auspiciously with a brilliant series of private engagements in and around New York.

Last Monday found a scene of stirring activity at the opening session of the Fox-Buonamici School. Pupils were coming and going with interchanges of cordial greetings and over all this cheerful hubbub were the beaming countenances of Messrs. Fox and Buonamici. And this is not to be wondered at, since Mr. Fox has but just returned from his honeymoon trip and Mr. Buonamici from a visit to his idolized father, the eminent virtuoso and pedagogue of Florence, Italy.

"The best ever," was the enthusiastic response of Stephen Townsend when questioned regarding his prospects for the coming season. Owing to the increase in the membership of his oratorio class the future meetings of that organization, which begin Tuesday, October 4, will be held in one of the smaller halls of the Boston University Building. While the programs for these concerts have not yet been definitely settled, Mr. Townsend has under advisement a comprehensive list of works from which excerpts will be chosen to suit the exigencies of each different occasion.

A most emphatic success was scored by Bettina Freeman as Queen of the Gypsies, and Blanche Duffield as Arline, in the revised production of the "Bohemian Girl" given under the management of Milton and Sargent Aborn.

A recital that has much to recommend it in the way of merit and musical interest is to be given by the pupils of the Faeltten Pianoforte School in Huntington Chambers Hall, September 29. Those participating will be Maxine Buck, Mary Washburn, Alma Gerrish and Charles C. Fearing in solo and concerted numbers, while for the introduction, an overture by members of the ensemble class will be played.

The new plan of reservation which gives patrons the privilege of subscribing for one only of the four weekly performances of opera throughout the season makes this artistic pleasure accessible to nearly everybody. That this is a wise move on the part of the management is indicated by the great demand for seats by the many who are anxious to avail themselves of this opportunity.

John Crogan Manning opens his teaching season October 3, with two distinct departures. One is a change of

studio address, which he has transferred from Symphony Chambers to 83 Westland avenue; the second is his determination to teach mornings only, in order to devote the remainder of his time to the active preparation of his extensive lecture-recital tour, which is now being rapidly booked.

Wilhelm Heinrich announces the temporary removal of his studio for the season of 1910-11 only, to room 46, Knickerbocker Building, 178a Tremont street.

So widespread has been the public interest aroused by the Peterboro Pageant recently given in memory of Edward MacDowell that Mrs. MacDowell has been showered with requests from far and near for further information relative to the work of the MacDowell Memorial Association. To gratify this demand Mrs. MacDowell has decided to accept engagements to speak on the subject, giving in detail the work that has already been accomplished, and outlining the future aims of the association, so that all those desiring this information may get it at first hand and incidentally help the good cause also.

Llewellyn B. Cain writes of the delightful summer spent motoring through Maine, New Hampshire and Vermont in his touring car. With the coming of September, however, the teaching season opened very actively in his Portland, Maine, studio, in addition to his being busily engaged just now in selecting and planning programs for the Kennebunk, Biddeford and Sanford Choral societies of which he has been the successful conductor for many seasons.

Many fine things are promised the patrons of the Maine Music Festivals for the fourteenth annual series of concerts, which are to be held in Bangor October 6, 7 and 8 and at Portland October 10, 11 and 12 under the direction of William Rogers Chapman, the originator of these annual events. Among the artists announced to appear, the names of Marie Rappold, Alma Gluck, Pearl Benedict, Cecil Fanning and John Barnes Wells stand forth pre-eminent, with those of Estelle Harris, Marie Desmond,

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Luigi Samolli, Giuseppe Pimazzoni, J. Frances MacNichol and H. Linwood Eustis to aid in the making of the artistic ensemble. A large orchestra will be recruited from among the members of the Metropolitan Opera orchestra for the occasion, and this, together with the chorus of 600 voices in each city, added to the brilliant array of soloists and the interesting programs, ought to make this festival an occasion long to be remembered.

The opening program of the Boston Symphony Orchestra, October 7 and 8, is to be devoted to Schumann works wholly, in commemoration of his 100th birthday, June 8, 1910. Mr. Schroeder will be the soloist in the Schumann cello concerto.

Marc Lagen, the versatile and astute young musical manager of New York, was a visitor at the Boston office of THE MUSICAL COURIER on Saturday last. In outlining his plans for the coming season for this city Mr. Lagen said that he was arranging a series of recitals for his artists to be given in Jordan Hall. These are to open with a joint recital to be given by Fay Cord, the charming and talented young soprano, and Florence Austin, the rising young violinist.

GERTRUDE F. COWEN.

Some Confusing Dates.

VON MEYERINCK SCHOOL OF MUSIC,
818 Grove Street,
SAN FRANCISCO, September 10, 1910.

To The Musical Courier:

Would you kindly help me to decide which of the following dates are liable to be correct?

Liszt 1811-1886, or 1813-1883; Niels Gade, 1817-1890, or 1822-1882; Raff 1822-1882, or 1833-1897; Rubinstein, 1830-1894, or 1829-1894; Gounod 1818-1893 or 1807-1893.

I find all of these differing dates, perhaps you can help me to a third version.

Which do you consider a reliable source for dates?

Sincerely yours,

(Mrs.) ANNA VON MEYERINCK.

When dictionary compilers disagree, who shall decide? From several excellent sources, however, the first dates in the case of Liszt and Rubinstein are correct; there is no reason to question the first dates in the lives of the other composers. Our sources in the case of each one of the five show that the birthdays and dates of death agree with the first dates mentioned in Mrs. von Meyerinck's letter. There is no need of a third version. The books from which the first dates were taken, seem to us, the most reliable.—[Editors MUSICAL COURIER.]

Connell with Harmonic.

The Harmonic Society, of Detroit, Mich., has engaged Horatio Connell, the baritone, as the soloist for its first concert, October 24.

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, September 15, 1910.


The last of this week will find every studio in Columbus open and pupils about all registered.

Frank Murphy, who has been a pupil of Rudolph Panz in Berlin for the past year, has returned to Columbus and already has resumed his teaching of piano.

Frances Houser Mooney, sister of Isobel Houser of New York (pianist), one of the sterling teachers of Columbus, has returned to her home after a delightful summer spent in Canada.

Evan Williams, the eminent tenor, who gave Columbus one day last year, has conceded one more day to accommodate a few insistent pupils. Mr. Williams has been chosen to give one of the artist concerts of the Godman Guild this coming season.

Oley Speaks spent his vacation at Long Branch and other Atlantic coast resorts. Alice Speaks has returned



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to her home after a delightful summer at Long Branch. Miss Speaks is hard at work already with her arduous duties as secretary of the Women's Music Club.

Louise Shepherd, director of the Girls' Glee Club of the Ohio State University, will try out all applicants Monday afternoon, September 26. The annual concert takes place early in January, 1911. Miss Shepherd is a member of the Girls' Music Club.

The Girls' Music Club will open its season of eight concerts on Saturday afternoon, October 1. The officers are: Emily L. McCallip, honorary president; Mabel Rathbun, president; Florence May Scott, vice president; Florence Marie Weisz, secretary; Marguerite Potts, treasurer. The advisory board is composed of Mesdames Ella May Smith, John W. Mooney, Rosa L. Kerr, Henry C. Lord, Reginald L. Hidden. The active members are Mary Howard, Ethel Nichol, Verona Long, Margaret Lannum, Helen Lathrop, Harriet Sturm, Louise Shepherd,

Lucille Martindill, Mabel Kiner, Mabel Dunn, Florence Weisz, Mabel Rathbun, Mildred Gardner, Bee Orchis Bowen, Margaret Sturm, Aileen Connors, Marguerite Potts, Marian Wilson, Florence Wright, Adelaide Beeson, Lucile Earle, Louise Ackerman, Francis Fisher, Edith Dick, Margaret Underwood, Gertrude Meyers, Ruth Walcutt, Dorothy Simpson, Charlisa Hunter, Mary Lewis, Kathleen Cherry, Florence Palmer, Marguerite Herbst, Pauline Atheson, Esther Gatewood, Laura Evans, Florence Gilliam, Ruth Welch, Gretchen Morgan, Jeanette Rieser, Helen Hicks, Norma Hopkins, Ethel Foote, Virginia Thomas. The artists on the Girls' Music Club course are Harrie B. Hutchison, contralto; Eleanor Schmidt, pianist; Edith Sage McDonald, soprano; Louise C. Rinehart, violinist; Hazel Swann, pianist, Mabel Hoyt McCray, soprano; Leslie Mithoff, contralto, and Mrs. Henry Pirrung, soprano. All the club's concerts will be given in the auditorium of the Columbus Public Library.

The orchestral outlook for the concert season already is very promising, four concerts by the Cincinnati Symphony Orchestra, three by the Theodore Thomas Orchestra and one by the Pittsburgh Orchestra in January with Madame Schumann-Heink as soloist. The prospect of nine orchestral concerts for Columbus is something very unusual and dazzling for our city.

Among the soloists are Olga Samaroff, pianist; Carolyn Beebe, pianist; Eduard Dethier, violinist; David Bispham, baritone; Evan Williams, tenor; Cecil Fanning, baritone; Madame Schumann-Heink, and a quartet of singers, who will give a program of opera music.

ELLA MAY SMITH.

Liza Lehmann's Great Tour.

Liza Lehmann, the English composer, and the quartet of singers engaged by her for the American tour, will sail for this country October 1, on the steamer St. Paul. The great tour booked for this aggregation will extend from the Atlantic to the Pacific. The company is to open in Geneva, N. Y., on October 12, then Fredonia, N. Y., Toronto, Detroit, Ann Arbor, Indianapolis, Danville, Bloomington, Peoria, Des Moines, Kansas City, Omaha, Lincoln, Lawrence, Salina, Denver, Salt Lake City, Helena, Spokane, Seattle, Tacoma, Vancouver, Victoria, four appearances in San Francisco, Oakland, Sacramento, Riverside, Los Angeles, San Diego, Santa Barbara, San Antonio, Houston, Galveston, Birmingham, Montgomery, Atlanta and Memphis. During Christmas week they give five performances in Florida. After January 1 they return North, appearing in New York and several New Jersey towns.

Wagner had just invented his style of music. "Got the idea from Republican harmony," he explained. Herewith he scored a fine boiler factory effect.—Exchange.

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TWIN CITIES, MINN., September 24, 1910.

The music that made Oak Park, Ill., famous, is to be transplanted to Minneapolis, if the plans of T. P. Giddings are carried out. Mr. Giddings is the new superintendent of music in the Minneapolis public schools and has just entered upon his work. For sixteen years he held a similar position in Oak Park and it was there that he perfected his system of teaching music in the public schools. "The main thing to be accomplished," said Mr. Giddings to the writer, "is note reading. Any system of music that does not have note reading for its basis is valueless as a system of public instruction, for the principal thing that should be accomplished is left undone. When a child from the public schools goes to a teacher of piano or violin for individual instruction that child should know the fundamentals of music, how to read, all the signatures, key relations, scales, rhythms, etc., so that the teacher will have only the technical and emotional side of the child to develop. Our business in the public schools is to prepare the child for individual instruction, and if we fail in that then we fail in the main purpose for which we are organized. But, after sixteen years in Oak Park, I have a full knowledge of what can be accomplished and how it can be accomplished, and I have not the slightest doubt but that we shall make proficient readers of all the children in the schools of Minneapolis." Mr. Giddings does not use any particular course in his teaching. He does not teach note reading but songs in the first grade, beginning note reading in the second grade and continuing that practice throughout the balance of the grades and the high school. While in Oak Park he gave, with high school pupils alone, such works as "The Messiah," Bruch's "Odysseus," etc., and says he expects to do the same thing here. Just at present he is busy organizing his teaching staff, but he will begin his work in the high schools very soon.

Does it pay to kick? The writer is under the impression that "kicks" delivered in the right direction are necessary, commendable and effective. The most recent example of an effective kick has to do with the sale of sheet music and books of studies here in Minneapolis. For years it has been the custom of the dealers to charge pupils one price and teachers another, usually giving the pupil a discount of twenty-five to forty per cent. and the teachers a discount of fifty per cent. The writer began kicking against the two priced music business about twenty months ago. All the dealers had good excuses to offer, the teachers wouldn't like it, every music store in the country did the same, physicians had special prices at drug stores, lawyers were favored in the stationery stores, besides they needed the money. That it was not exactly square they all acknowledged, but it was a custom of such long standing they could not change it without losing business, etc. And so they continued the two-priced system and the writer continued kicking until now it is no longer necessary. "Because," remarked one of the dealers yesterday, "that last kick of yours broke the camel's back. After your strenuous words we held a meeting and decided to make the change to one-price, no matter what the effect. And so tonight you will find we have advertised the one-

price plan in the newspapers so that all may see and know that but one price will prevail in this store in the future." And there it was, sure enough, in big type in the middle of a full length double column ad: "Music students' notice! We have one price to all. You get your studies and pieces at the same price as your instructors—one-half off from the list prices." It is not necessary to mention the store. Now that one has started it all will follow and another reproach to music dealers will have been wiped out.

Being musical week at the Orpheum one must needs go and find out how this institution is carrying out its plan of instructing as well as amusing the people. The Gus On-law Trio opened the performance. No, it was not the classical trio, violin, cello and piano, but, in the words of the program, "introducing the only lady who has ever ridden a bicycle on a slack wire while suspended from the teeth of two gentlemen." The gentlemen stood on their heads and held the ends of the slack wire in their teeth while in their hands they held mandolins. The lady on the bicycle held another mandolin across the back of her neck and then all of them played, truly edifying and wonderful. The position is recommended to the Sturm-Adler or other trio organization looking for a novelty with which to attract audiences. Next came Williams and Warner, "musicians and composers; virtuoses on the trombone, xylophone, piston, echo, saxophone, violin, viola, harmonica, inventors of the clacophone." It was wonderful, especially the whackophone, or clacophone, which sounded much like a bunch of Ashantee war drums. Perhaps the feature of the act, though, was the violin solo, played to sound like a graphophone. For musical effect it really out-graphophoned the graphophone. Jewell's Manikins gave sketches from various operas including "Carmen" and "Rigoletto." "Carmen" is indecent enough, even when played by "ladies and gentlemen," but when put on by marionettes, it is positively disgusting in its vulgarity. Stewart and Marshall were singers and eccentric dancers, which is sufficient for them. "Graduation Days" was "a young comic opera in one act," which abounded in disgusting songs and dances among pseudo high school pupils. The Temple Quartet consisted of four matinee mashers none of whom could sing. And there you have the great musical program dished up to patrons as educative pabulum. One would have to travel widely and look far to find anything more vicious in its effects of the mind of young girls, hundreds of whom frequent this place of amusement every afternoon.

The great organ in the Auditorium is being entirely rebuilt by the Kimballs, and it will present a new appearance when the house is opened this fall. The bellows has been removed and an orgoblow installed, the front has been opened up, a new action is being put in, and the whole thing is being given a general overhauling.

Emil Oberkoffer, director of the Minneapolis Symphony Orchestra, has forwarded from Europe a list of works

which he has under consideration for performance during the coming season. The list, which is only tentative and is not complete, is given below:

Symphonics—Beethoven, symphony No. 6, "Pastoral," symphony No. 8. Brahms, symphony No. 2, "symphony No. 4." Haydn, symphony No. 6 in B flat, "Surprise." Kaun, new symphony. Liszt, "Faust Symphony." Schubert, "symphony No. 8 in C." Schumann, "symphony No. 2 in C." Sibelius, "symphony No. 1 in E minor." Stanford, "Irish Symphony." Richard Strauss, "Aus Italien." Tchaikowsky, symphony No. 4, symphony No. 6.

Symphonic Poems—Boschi, "Intermezzi Goldoniana." Debussy, Iberia "Images," "The Afternoon of a Faun." Rachmaninoff, "Isle of Death." Rimsky-Korsakow, "Scheherazade." Richard Strauss, "Till Eulenspiegel," "Tod und Verklärung," "Feuersnot," love scene from "Death and Transfiguration."

Suites, etc.—Hugo Alfven, "Midsomerwaka" (Swedish rhapsody). Bach-Mahler, "suite." Chadwick, "Sinfonietta." Foote, "suite." Goldmark, "scherzo." Hitt, "suite 'Endymion' (MS.)." MacDowell, "Indian suite." Pott, "ballet suite." Stock, "symphonic waltz." Overtures—Bantock, "Pierrot of the Minute." Delius, "English rhapsody." Elgar, "Cockaigne." Glazounow, "Song of Destiny." "Carnival." Grieg, "L'Epreoe." Schinplug, overture to a comedy. Georg Schumann, "Liebesfrühling" ("Springtime of Love"). Tchaikowsky, "Romeo and Juliet."

*Never played by the Minneapolis Symphony Orchestra.

Hamlin Hunt will give four organ recitals in Plymouth Church on Wednesday evenings, October 5, 12, 19, 26. There will be no soloists, but Mr. Hunt will have one advanced pupil playing one number on each program. These advanced pupils are all professional organists, holding positions in this or other cities.

Mrs. W. G. Skidmore has opened her studio in the Metropolitan Music Company's building on Sixth street and is making preparations for an active season of teaching and playing.

The Y. M. C. A. Orchestra, organized for the season last week, will be heard in several concerts during the winter. Director M. D. Folsom has given out the following list of works which he will perform during the season: Beethoven's first symphony, Haydn's military symphony, Schubert's unfinished symphony, Mendelssohn's "Fair Melusine" overture, Mozart's overture to the "Marriage of Figaro," Weber's overture to "Euryanthe," Schubert's German dances, Strube's serenade, Mozart's "Nacht-musik," Scharwenka's suite for string orchestra, the barcarolle from Offenbach's "Tales of Hoffmann," the ballet music from Gounod's "Faust," etc.

The 11 o'clock Saturday morning recitals, which for three years past have been of so much interest to students and friends of the Northwestern Conservatory and to music lovers generally, will continue as usual throughout the coming season. Several teachers of reputation have been added to the faculty this year and will assist in making the faculty hour of value and interest. A program was given this morning in Recital Hall. Frederic Fichtel, head of the piano department, assisted by Gertrude Dobyns, played the Liszt concerto in E flat, and Frederic Karr, head of the dramatic department, gave a reading. The Children's Club held its first meeting of the year Wednesday afternoon in Recital Hall. Luella Bender, of the piano department, is conducting the club and is assisted by Florence West, Pearl Gordon, Nellie Cole and Marguerite McCoy, graduates and advanced students of the conservatory. Little plays, folk dances and other interesting features are planned for the club, which will hold meetings twice a month. All children studying at the conservatory are members of the club and are also attending the musical history class, conducted by Mrs. Bexstrom on Saturday mornings.

The second of a series of ten faculty recitals at the Minneapolis School of Music, Oratory and Dramatic Art was given this morning at 11 o'clock. Vera Giles, pianist, a new member of the faculty, gave the program before an interested audience of students and friends of the school. The regular classes of the school are now in full running order. The class in history of music meets each Friday

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at 3 o'clock and is conducted by William T. Spangler. The class in ear culture and diction meets each Friday at 4 o'clock and is conducted by Gertrude Hull. The first students' reception is announced for next Friday evening. Music and dancing will make up the program. Directors William N. Pontius and Charles M. Holt are pleased to announce that besides a large registration of new students from the city they have many students from the Northwest, including Minnesota, North and South Dakota, Montana, Wisconsin, Michigan, Iowa, Illinois and Missouri. William T. Spangler, pianist, and Maud Meyer, soprano, will give the program for the faculty recital next Saturday. OSCAR HATCH HAWLEY.

MUSICAL MATTERS IN TOLEDO.

TOLEDO, Ohio, September 19, 1910.

With the advance of autumn days there is home coming for many Toledo musicians who were scattered among the resorts and cooler spots during the summer. Musical life in Toledo promises larger activity than ever the coming season. The various organizations are arranging programs and concert schedules and beginning rehearsals.

The Orpheus Club, with fifty members—Walter E. Rydler director, Theodore Zbinden accompanist—will give the first concert November 16 with Margaret Keyes as soloist. November 11, this club will go to Bellevue by special car and give a concert. This chorus is an organization of the best male voices in the city.

The Eurydice Club's choral department will give the first concert of the subscription season, November 16, presenting Alessandro Bonci, the great tenor. This club is composed of sixty women's voices and has been in existence a score of years. Mrs. S. M. Jones is the efficient director.

Katheryn Buck has done much for Toledo concert goers. She brings Melba here November 4, and later will present the Boston Symphony Orchestra.

Arthur Kortheuer, concert pianist and lecturer, also director of the Toledo Symphony Orchestra, will give six lectures at Sandusky and direct the orchestra in twenty Sunday night concerts at the Auditorium during the coming winter. Professor Kortheuer has always pinned his faith on Toledo, having been here twenty-five years and contributing much to its musical life.

Herbert Davies, baritone; Goldie Meade, violinist, and Joseph Rubee Wilson gave an opening recital at the Y. W. C. A. Concert Hall on Friday night.

Mrs. Albro Blodgett, Toledo's famous soprano, together with her family, toured New York, New Hampshire and

Left to right—Cleofonte Campanini, Andreas Dippel, William Thorner, Marie Cavan, John A. Hoagland, Charles Soosmith, Julius Daiber (Mr. Dippel's secretary), Mariska Aldrich, Mrs. D. H. Agar, Arthur Rosenstein, Mario Guardabassi.

Vermont, tarrying for some time among the Berkshires. She has a number of engagements out of the city booked for the season.

The fine organ at Trinity Episcopal Church has been added to this fall by installing an echo and a set of twenty-four chime bells. Herbert Foster Sprague is the organist.

Mary Willing Meegley, organist and pianist, soon will remove to Chicago to be identified with the musical life of that city as concert accompanist. Her studio will be continued here, as she will spend one week a month in Toledo.

Bradford Mills has been in Chicago the past week on business pertaining to musical affairs.

Emil Stuermer, violinist, late of Dresden, Saxony, and Otto Stuermer, pianist, gave a fine program at the Toledo Conservatory on Friday night.

Frances Hamilton left on Saturday to enter her duties as teacher in the University School of Music in Ann Ar-

bor, Mich. Miss Hamilton completed a course in piano study there last June.

Clara Huber, who has spent two years in study in Berlin, is now at home.

Mrs. Frederick Prerous, president of the Eurydice Club, has just returned from some weeks' stay in Chicago.

Jennie Irene Mix, a musical critic of Pittsburgh, has been a guest of Toledo relatives the past month.

EVA DROWN GARD.

Tibaldi on the Ocean.

Arturo Tibaldi, the English violinist, sailed for this country on the steamer La Provence, September 24. He is due to arrive in New York this week. The first tour of the artist will be made in the South in conjunction with Madame Fornia, of the Metropolitan Opera House. After this tour he will return North to play at a series of concerts in Canada. Tibaldi is under the management of R. E. Johnston.

A monument to the memory of Antonin Dvorak was unveiled at his birthplace, Horitz (Bohemia), not long ago.

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New York, September 26, 1910.

Paul Dufault has returned from his "vacation," so-called, for during this period he gave a score of song recitals in the French provinces of Canada. The programs, in French, show a wide range of style, from dramatic arias to popular chansons. He will be heard in some prominent public and private concerts during the ensuing season. He has also resumed studio work with the teaching of French diction as an important specialty. Among his pupils Mary Mackid, the charming soprano, began a promising career in "The Arcadians" company, attracting the attention of Manager Frohman, who has signed her for an extended contract.

Edward Strong awaits a busy season, beginning October 4, Newark; October 13, Watertown, N. Y., his fifth engagement with the Choral Association; December 6 he sings for the second time within a year at Mt. Vernon, Iowa, in "The Messiah;" December 7, Cedar Rapids, Iowa; same week, Northfield, Minn., singing for the eighth time with the choral club; February 23, Evanston, Ill., second time in Franck's "The Beatitudes;" April 20, Milwaukee, Verdi's Requiem, with the Arion Club. Following are a few press excerpts:

Captivated the audience. . . . One of the finest tenor voices ever heard in Charlotte.—Charlotte, N. C., Observer.

Won the favor of his audience by a voice of special beauty and volume.—Washington Herald.

Possessed a voice well suited to the part assigned him, and its tender qualities made his singing most appealing.—Toronto Mail and Empire.

His voice is of wonderful sweetness, great volume and wide range.—Titusville Herald.

Sang the elaborate score with a beauty of tone seldom heard on any stage, with an authority and musicianship irreproachable.—Chicago Music News.

Genevieve Bisbee has returned and is already busy with pupils. She anticipates a very prosperous season. Realizing the advisability for serious students of living in an atmosphere of work and music, she has arranged for a limited number of pupils to reside with her. Such as wish a season in the metropolis under proper chaperonage and in advantageous social surroundings, whether for perfecting in music or other studies, this is an unusual opportunity. Her artist pupils, Laura E. Dale and Thomas Hood Simpson, have been giving ensemble recitals throughout the South during the past summer. Mr. Simpson has secured the position of teacher in the piano department of Converse College, Spartanburg, S. C. Miss Dale will again assist Miss Bisbee in the children's classes.

Eva Emmett Wycoff last week finished an engagement of eight weeks with the Metropolitan Quartet, at the Suburban Gardens, Baltimore. The program contained solos, duets and ensemble music, sung by the members of this mixed Quartet, with orchestral accompaniments. She has substituted in some important New York churches within a few months, and is heard by a large circle of ever increasing admirers. Bertha Hirsch is one of her pupils who is coming into notice; she gives a song recital lecture in the public school free lecture department, and is soprano of a metropolitan synagogue.

Frederick E. Bristol returns to his New York studio, 140 West Forty-second street, the end of next week, and will reopen his teaching season Monday, October 17. He has had a very successful summer season at the Coburg Opera School, closing with a public performance, by pupils, of operatic scenes.

James Potter Keough, bass, and Alice Killin Keough, soprano, have taken a new studio at 45 East Thirty-fourth street. Mr. Keough had the misfortune to fall, sustaining such injury that he was for a time incapacitated, but resumes work as teacher, director of a choir in a Bronx church and singer, this week.

The annual free scholarship examination instituted by Zilpha Barnes Wood several years ago is set for 2 p. m.

Saturday, October 1, at 827 Carnegie Hall. It is open to any one possessing a good voice and talent. Miss Hraba, her artist-pupil, won nice notices recently for her singing in Bar Harbor, Me.

Maurice Nitke, the violinist, pleased Colonel Roosevelt greatly by his solo playing at the reception tendered him by the Press Club. Other distinguished men who have enjoyed his playing are President Taft, Lord Shackleton, Lord Troebe and Admiral Evans.

Albertina Lauer, pupil in Germany of Teichmüller and Jonás, has located in New York, having had experience as pianist and teacher in the Middle West.

Frances Greene, pianist, teacher and composer, is located in San Francisco, and preparing her "Elektra" music for production by the Women's Philharmonic Society of New York.

Dudley Buck has resumed his vocal teaching in his Carnegie Hall studio. He has received an unusual number of applications for "voice trials."

Edmund Severn, the violinist and composer, has received some programs from Belgium which show that his symphonic poem, "Lancelot and Elaine," was performed at the Casino in Blankenberghe, September 7, under the direction of Edouard Blitz. In writing to the composer in New York the conductor stated: "Your symphonic poem was performed with great success at my concert, September 7. I congratulate you and I hope to have the pleasure to have it figure on my programs several times during the season of 1911, when I shall also present your 'Festival Overture.'"

Rollie Borden Low, the soprano, returned Monday of last week from a two months' stay in Europe. Mrs. Low spent four weeks at Vevey, Switzerland, and the remainder of her trip included visits to Oberammergau, Munich, Berlin, Vienna and Paris. She was one of the Americans who attended "The Passion Play."

John W. Nichols, tenor and teacher of singing, has opened his studios in Carnegie Hall and now is busily engaged in preparing his pupils for professional work. Since his return from abroad two years ago, where he studied with G. Lapiere, Charles W. Clark and Jean de Reszke, Mr. Nichols has had remarkable success as a vocal instructor and numbers among his pupils many talented singers. On Tuesdays and Fridays Mr. Nichols will try, free of charge, the voices of any who are contemplating studying; giving them whatever advice they may desire.

Florence Haubiel Pratt's class is growing rapidly, due to the fact that she is one of the best equipped teachers in this country, having studied many years in this country and in Europe, with Leschetizky in Vienna and Dr. Martin Krause in Leipzig. She is not only well known on the concert stage, but has the wonderful gift of imparting every phase of the art. Miss Pratt has extensive knowledge of musical literature and is past mistress in the art of fingering, phrasing, analysis and interpretation. She discovers and develops talent in students of all ages and ability. The remarkable feature of the exquisite touch and style taught in these studios is, that when once acquired, it is never lost.

Margaret Raper, soprano, and Max Jacobs, violinist, were the soloists of the very excellent musical program which followed the 215th banquet of the Hungry Club last Saturday night. Mrs. Raper sang half a dozen songs in a pleasing, well trained voice.

Miller and Van der Veer Engagements.

Reed Miller and Nevada Van der Veer, after a delightful summer spent on Otsego Lake (Cooper's "Glimmerglass"), are again in the metropolis preparing for a season of activity. One or both already have booked the following engagements with some of the most prominent societies: October 10, Rochester, N. Y., with the Pittsburgh Orchestra; then five weeks' tour with "The Oratorio Artists"; December 19, "Messiah," with the Handel and Haydn Society, Boston; December 26-27, "Messiah," with the New York Oratorio Society; January 12, Apollo Club, Chicago; then four weeks' recital tour in the South and West; February 28, "The Swan and the Skylark," Cleveland, Ohio; April, a six weeks' tour with the Thomas Orchestra.

Syracuse Arts Club Concert.

The Syracuse Arts Club has engaged for its series of concerts this year, Jeanne Jomelli, soprano, December 6; Ernest Hutcheson, pianist, February 2; Edna Showalter, coloratura soprano, and Frederic Martin, basso, in joint recital, March 22.

When the Song Birds This Way Fly.

Yesterday (Tuesday) on the Kaiser Wilhelm II the members of the Russian ballet company arrived in New York. William Beck, the baritone of the Chicago Opera, also was on that boat.

The Metropolitan German chorus, consisting of fifty singers, arrived on the same day aboard the Grosser Kurfuerst.

On the Prinz Friedrich Wilhelm, on October 3, will come Anton Schertel, German stage director, of the Metropolitan, and Ettore Perosio, one of the conductors of the Chicago company. On the Kaiser Wilhelm der Grosse, on October 4, will be Mr. and Mrs. Gatti-Casazza.

On the George Washington, on October 9, will be Cleofonte Campanini and Marcella Sembrich.

Francis Coppicus, the new secretary of Mr. Gatti-Casazza, will arrive on October 4.

Arturo Toscanini is due on October 18 on the Kronprinz Wilhelm. The ballet comes on October 18 on the Barbarossa.

Pasquale Amato and Alfred Hertz will arrive on October 26 on the Kronprinz Wilhelm II. Members of the Chicago company on this boat are Mary Garden and Messrs. Huberdeau, Dalmores, Sammarco and Dufranne.

On the Friedrich der Grosse, due October 2, will be Madame Bressler-Gianoli, who also goes to Chicago.

Geraldine Farrar, Bella Alten and Albert Reiss are due on November 1. The Kronprinzessin Cecilie, on November 8, will bring in Enrico Caruso, Leo Slezak and Carl Burrian, besides Emmy Destinn, Berta Morena and Messrs. Soomer and Jadowlker.

Baldwin Organ Recitals Resumed.

The 141st and 142d public organ recitals by Samuel A. Baldwin at the College of the City of New York, marking the resumption for the season, are to take place as follows:

SUNDAY, OCTOBER 2, 4 P. M.

Sonata in F minor.....Mendelssohn
Concert adagio, E major.....Merkel
Prelude and fugue, D major.....Bach
Reverie.....Bonnet
Tone poem, Prospece.....Bellairs
Song to the Evening Star.....Wagner
Walhalla Scene.....Wagner

WEDNESDAY, OCTOBER 5, 4 P. M.

Sonata No. 1.....Guilmant
Choral Prelude.....Bach
Fugue in G major, à la gigue.....Bach
Etude for pedals alone.....DeBriequeville
Toccata de Concerto.....Bosini
Song, By the Sea.....Schubert
Overture to William Tell.....Rossini

The recitals will continue regularly every Sunday and Wednesday at 4 o'clock, until December 21. Wednesday afternoon, October 12, "Columbus Day," a program of American compositions will be played. To those who have attended Professor Baldwin's recitals it is not necessary to say that they mark the highest achievement in modern playing, as well as displaying the largest organ of the metropolis. On Sundays it is necessary to go early, so crowded is the immense auditorium.

Giuseppe Campanari and Son.

Giuseppe Campanari, the celebrated baritone of the Metropolitan Opera House, returned to New York recently after his success with the Metropolitan Company in Paris. Campanari's son, Christopher, who was born in the United States and who studied with his father, made his operatic debut at the Teatre Bellini in Naples, on September 21, as Germont, in "La Traviata." Like the father, the son is blessed with a fine baritone voice, and his triumph in Naples has resulted in engagements for Trieste and Bologna. Campanari, the younger, is to appear in productions of "Madama Butterfly," "Aida," "La Traviata" and other works in the popular repertory. This season Campanari the senior will, of course, sing at the Metropolitan, and, in addition, he will coach a limited number of pupils at his residence, 668 West End avenue.

Busoni's Second Tour to Open January 7.

Busoni's second American tour, under the management of the Concert Direction M. H. Hanson, will open with a recital in New York, January 7. This will very likely be the only recital which Busoni is to give in Manhattan Borough. His closing recital takes place in March, at the opera house of the Brooklyn Academy of Music, and this final engagement for the season will be under the auspices of the Brooklyn Institute of Arts and Sciences.

Mr. Busoni's first orchestral appearance in New York will be made at both Manhattan and Brooklyn with the Boston Symphony Orchestra, under Max Fiedler, the third week in February. During this tour Mr. Busoni will conduct his own choral concerto for the Theodore Thomas, Philadelphia, Cincinnati and St. Paul Symphony Orchestras.

Ford Mother—"What do you think of my daughter's execution of the classic pieces?"

Exasperated Musician—"I think for executing those works she ought to be lynched."—Baltimore American.

MEMPHIS MUSIC.

Memphis, Tenn., September 24, 1910.

Mrs. John A. Cathey recently returned from a trip to Nashville, Tenn., where she was successful in arranging for the same brilliant course of music that is to be given under her direction here. She reports that subscriptions to the courses are going well in both cities.

A children's orchestra has been organized here by Georgia Cartwright, one of the officers of the Memphis Symphony Orchestra. There are many youthful players of various orchestral instruments in Memphis and at the first call the membership was ten. Miss Cartwright hopes to have the young folk well enough advanced to play on children's day, which will be celebrated during Tri-State fair times.

Hermine Taenzer has returned from the "Land of the Sky" and will soon resume the direction of the Opera Study Club, as well as her music classes.

Three members of the MacDowell Club, Susie DeShazo, Rollin Hunter and Katherine Bass, have gone to continue their musical studies at the Northwestern University, Evanston. In addition to instruction from Arne Oldberg the trio will study harmony and composition. Susie DeShazo and Katherine Bass have each served as president of the Junior Beethoven Club and Miss Hunter as secretary, and they will transfer their allegiance to the adult club of the same name on their return home.

Director Jacob Bloom has returned from a trip in the interests of the Memphis Symphony Orchestra and announces that the season of concerts will open November 17. Conductor Bloom and Augusta Semmes, business manager of the orchestra, state that the offerings this season will be unsurpassed by any like organization south of the Ohio River. Mr. Bloom may have a fuller story to tell of his orchestra in these columns later on.

LOUISE SMITHWICK TREZEVANT.

Brounoff to Conduct.

Platon Brounoff has returned from Europe, where he spent two months in the beautiful castle "Ratsoz" of Francis MacNutt, who engaged Mr. Brounoff to write symphonic music to his lyric tragedy, "Xilona," from Spanish and Mexican Indian life, which is to be produced this season in London and New York, where Mr. Brounoff will conduct the orchestra himself. The music is full of Indian color, and has dances, marches, processions and ends with the triumph of the cron-symphonic poem.

Mr. Brounoff has just finished his orchestral score, and is now writing a Russian-American romantic opera with a tableau of Russian ballet, including polonaise, mazurka, kosak, komariaska and other Russian dances. Mr. Brounoff will conduct his orchestral works this season. He has conducted with Anton Seidl in Chickering Hall and also, in Carnegie Hall, the Rubinstein memorial concert and other orchestral concerts.

The School of Opera and Drama.

The School of Opera and Drama of New York will open on October 1 for the season of 1910-11. Albert Mildenberg, the director, recently returned from Italy after completing arrangements with Ferdinand Tanara, one of the conductors of the Metropolitan Opera House, who will



MILDENBERG AND SIG. TANARA AT THE LATTER'S VILLA, LAKE COMO.

have charge of the French and Italian repertory. Among the singers at the Metropolitan Opera House who have coached with Tanara are Geraldine Farrar, Emmy Destinn, Frances Alda, Pasquale Amato, and others.

Students at the School of Opera and Drama will find Messrs. Mildenberg and Tanara a strong combination and in addition to their personal work they will have the assistance of a faculty of trained masters in all branches. The best teachers of language, diction, stage deportment, fencing and all the rest that goes to develop the operatic

and dramatic artist for careers have been engaged. A theater equipped with stage, scenery and everything else demanded for complete productions, will be at the disposal of the students. Messrs. Mildenberg and Tanara besides their experience, have the temperament and that intense love of their art which inspires students to work hard. No detail will be lacking to make this New York school the equal of the best schools in Europe. Thoroughness will be the thing that will appeal to all those who feel that there is too much superficiality in the training of artists.

Saturday mornings have been set aside for voice trials. This institution offers a splendid opportunity for ambitious students in opera and the drama. An expert stage manager will help to put on the productions and many notable persons will be in the audiences when the budding students make their appearances.

The School of Opera and Drama is located at 136 West Seventy-seventh street, New York City.

Helena Lewyn's Tours.

The brilliant young pianist, Helena Lewyn, who has won fame in this country through her European successes, is to make her first American tour this winter, which will be an extensive one. She already has been booked by some of America's foremost orchestras, quartets, trios, clubs and societies, the dates of which her managers, Haensel & Jones, will announce later.

Miss Lewyn has received an inviting offer from a leading European piano house for a Continental tour for 1910-11, but owing to her American tour she was unable to accept. She has just received word that they have agreed to wait until her American contract expires, when she will return to Europe to accept this very flattering offer, also the invitation from the German Princess to visit at her castle in Baden-Baden, Germany.

Bonci at the Colleges.

Alessandro Bonci, the tenor, will sing at many colleges and universities on his coming American tour, where his recitals are looked upon as an important factor from an educational standpoint. Among the latest bookings are those at Michigan University, Ann Arbor, Mich., and at Oberlin College, Oberlin, Ohio.

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PHILADELPHIA, Pa., September 24, 1910.

The opening concert of the eleventh season of the Philadelphia Orchestra, Carl Pohlig, conductor, will be given in the American Academy of Music, Philadelphia, on Friday afternoon, October 14, 1910. In a prospectus, dated September 5, 1910, announcement is made for the appearance of many noted assisting artists, among them being Francis Macmillen, Thaddeus Rich, Joseph Malkin, David Bispham, Pasquale Amato, Ferruccio Busoni, Herman Sandby, Ernestine Schumann-Heink, Ethel Altemus, Alma Gluck, Margaret Keyes, Yolando Mero, Constantin Von Sternberg, Harold Randolph and Ernest Hutcheson. It is indeed with pleasant anticipation that the music colony of Philadelphia looks forward to this coming season, and all may well feel proud to have here an organization of musicians who, under the leadership of Carl Pohlig, whose rare interpretation and temperamental insight into the very soul of composition brings the very thought and message the composer would have us understand. The programs determined upon cover a field of composition only possible of rendition by the highest grade of symphony orchestras, and the standard compositions, together with the best of the newer works, will form a year of signal importance in the development of music in the Quaker City.

The Philadelphia dates for the Boston Symphony Orchestra concerts are Monday evenings November 7, December 5, January 9, February 20 and March 20.

The Operatic Society, with rehearsals under way, has as chorusmaster Stanley Morschamp and William Parry as stage manager. On November 3, in addition to "Norma,"

the "Ballet of the Hours" will be given. "Faust" will be sung in January and "Maritana" in April. Eighteen new candidates have been accepted for chorus and ballet.

David Bispham will appear in this city on Tuesday, November 1, at Witherspoon Hall in recital, and among the numbers will be "King Robert of Sicily," with musical accompaniment by Rossiter G. Cole.

The various singing societies in and near Philadelphia are in rehearsal for concerts to be given during the musical season.

Mildred Yaas, soprano, late of the Operatic Society, gave a recital at Griffith Hall, on Monday evening, September 19, prior to her departure for Berlin.

Ralph Kinder, on Sunday evening, gave the first of his Sunday evening organ recitals at the Church of the Holy Trinity, beginning the twelfth year of these half hour recitals, prior to the evening service.

The fourteenth season of the people's sight singing classes began under the direction of Anne McDonough, and the moderate charge of ten cents per lesson makes the class self supporting.

The choir of Calvary Methodist Episcopal Church, under the direction of Ellis Clark Hamman, organist, gave a special musical service Sunday evening.

Mrs. Henry Starr Richardson will sing the role of Norma with the Operatic Society. Mrs. Richardson is an advanced pupil of Perley Dunn Aldrich.

Through the kindness of wealthy patrons the cost of several part free violin scholarships will be awarded by the Swabb Fabiani School of Music, 1714 Chestnut street, to worthy students, either sex, beginners or advanced, until October 29.

W. W. Gilchrist has been added to the faculty of the Leefson-Hille Conservatory of Music, and will have charge of the composition classes. Leo Altman has been engaged as professor of the violin.

Through changed conditions and the combination of operatic forces, this city during the coming season will

hear the best of the operas in the Metropolitan repertory, together with those which have made the Hammerstein season brilliant up town.

If F. S. Converse's opera succeeds in Boston, in February, it may be heard in Philadelphia later. The formal opening of the Opera House will take place on the evening of October 18, when the attraction will be the Russian ballet. Fifty-two operas are promised, forty-four by the Philadelphia Grand Opera Company and eight by the Metropolitan Company of New York. Beginning January 20 there will be four performances each week by the Philadelphia Opera Company, on Monday, Wednesday and Friday nights and Saturday matinee. On Tuesday evening, December 13, the Metropolitan Opera Company will open the season, with performances on Tuesdays previous to and after the Philadelphia Opera Company season.

A week of very enjoyable concerts, given by the Philadelphia Orchestra, under the leadership of Wassili Leps, augmented the season at Willow Grove Park this summer.

The Choral Society of Philadelphia will resume work October 3, in preparation for the first production in Philadelphia of Liszt's choral work, "St. Elizabeth."

Invitations have been sent out by Louise Chandler Williams for the marriage of her daughter, Almyra Chandler, to Thaddeus Rich, the well known violinist, on Saturday afternoon, October 1, at 4.30 at St. James' Church.

The People's Choral Union will give two concerts this season, on January 19 and April 20, with Selden Miller as conductor. The works to be presented are Gounod's "Redemption," Brahms' "Song of Destiny," Beethoven's Mass in C and D. D. Woods' "Magnificat."

MENA QUEALE.

Pasquali Engaged by New York Oratorio Society.

Bernice de Pasquali has been engaged for the annual performances of "The Messiah" which the New York Oratorio Society will give at Carnegie Hall, Christmas week.

Leon Rice Meets Success in Worcester.

Leon Rice, the tenor, sang in Worcester, Mass., September 18 and 19 and scored unusual successes.

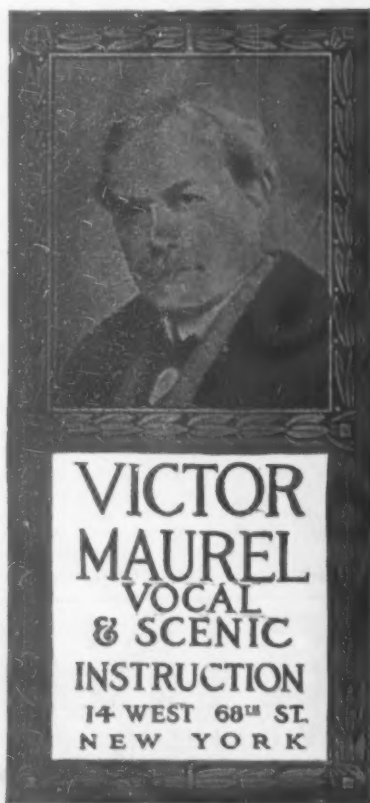


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CINCINNATI, September 17, 1910.

Vocal and instrumental scales now are being practised at all the local music colleges and schools, the season having opened most auspiciously at the various institutions, with larger enrollments, from the city and outlying territories, than ever before in the history of music in Cincinnati. It is a noticeable feature of the many matriculations at the various colleges that students of last season from other cities have brought with them friends and acquaintances, thus forming little "home colonies" among students that ought to work for the good of the beginners. Prof. A. J. Gantvoort, of the Cincinnati College of Music, and Clara Baur, of the Cincinnati Conservatory of Music, are most enthusiastic over the number of out of town pupils that are entered for the present year, and it is particularly gratifying to note in their list of beginners many students from points hundreds of miles distant from Cincinnati, indicating that the local colleges are adding to the great fame which Cincinnati already enjoys as a center of musical culture and instruction.

During the coming week definite plans probably will be adopted for giving Cincinnati a permanent grand opera company next season. Luigi Albertieri, who is directing the performances of "Paoletta" at Music Hall, and who is fostering the grand opera project, has made a number of engagements with Cincinnatians prominent in the musical world for the next few days, and it is expected that the enterprise will receive definite impetus which will allow Sig. Albertieri to begin at once the working out of the details for the organizing of the company which will control this new Cincinnati institution. A number of teachers of music in the city have given their approval of the project, holding that it will add greatly to the prestige of Cincinnati as a musical center, not only at home but in all the cities where the company may be heard.

Matters are getting extremely busy about the offices of the Cincinnati Symphony Orchestra. Business Manager Frank Edwards has started out on an extensive booking tour of the West, the calls from that section for the orchestra being extremely prolific and indicating that the fame of the organization has spread a greater distance than the management ever dreamed of. In Cleveland and other cities where a series of concerts are to be given by the orchestra this season, subscriptions already are being worked up, giving promise of most prosperous engagements when the orchestra is on tour. Locally the actual work for the season will begin on the return of the officials and of Conductor Leopold Stokovski to the city, although the first set of concerts is not scheduled to take place until about the middle of November.

With the coming on of cooler weather and the return of many of Cincinnati's music patrons, the audiences at the performances of the Florida opera, "Paoletta," at the Ohio Valley Exposition, have shown wonderful improvement, every seat being sold during the past three nights and a similar condition existing in regard to the two performances today. It is expected that the final week of the opera will be a succession of crowded houses, and the receipts will more than reach the amount originally calculated on. The various principals in the cast have been receiving unstinted praise from the critics and patrons for their excellent work, Madame de Pasquali, Mr. Bispham, Mr. Duffey, Miss Showalter, Mr. Gantvoort and the others adding to their popularity in Cincinnati by their excellent and loyal work. The chorus has shown wonderful improvement in general stage work and now gives a performance that would be a credit to any professional organization. Several prominent managers from the East have journeyed to Cincinnati to witness the performances of the opera, and propositions have already been made to take the production on the road, but to date no definite arrangement has been made.

The first rehearsal of the May Festival chorus for the next series of events of this association has been called for Monday evening, October 10, in Greenwood Hall. César Franck's "Beatitudes" will be the first composition rehearsed. Prof. Alfred Hartzell, who will conduct the

rehearsals, expects to recruit the full force of the chorus up to the number of 350 early in the season. Examinations of new voices will take place at Greenwood Hall on the evenings of October 4, 7, 11 and 14. Albert Schele again will officiate as accompanist.

The school year of the Ohio Conservatory of Music began on September 15 and shows a larger enrollment than ever before in the history of this institution. Charles A. Gardner is the new member of the faculty in the piano department, while A. V. Kratz has been added to the violin department.

Alfred Hartzell, who so faithfully and successfully trained the chorus for "Paoletta," had the honor of conducting the orchestra at the matinee performance today. Mr. Hartzell is a forceful leader and had the music under perfect control at all times.

Some Lesley Martin Pupils.

Artist pupils of Lesley Martin, who have studied with him during the summer, many of them occupying prominent positions in operatic and other companies, are as follows: Mabel Wilbur, prima donna "Merry Widow" company; Grace Drew, prima donna "Baron Frank" company; Gertrude Hutcheson, "Merry Widow" company; Marion Stanley, Anne Tasker, with Klaw & Erlanger; Estelle Ward, vaudeville; Umberto Sacchetti, tenor Bevan Opera Company; Fisk O'Hara; Bert Wainwright, the Hippodrome; John Hendrick, with Raymond Hitchcock, and Arthur Deagon, with Klaw & Erlanger.

Florida to De Pasquali.

The accompanying portrait was presented to Madame Bernice de Pasquali by Pietro Florida, composer of "Pao-



PIETRO FLORIDIA.

letta," as a token of appreciation for Madame de Pasquali's artistic work in this new opera.

Scharwenka Plays Twice on November 27.

Xaver Scharwenka, the composer-pianist, will begin his three months' tour of America early in November. He is to give several recitals in the West before he plays to a New York audience. After concerts in Chicago, Milwaukee, Appleton and Indianapolis, he returns to New York in time to appear as soloist with the New York Philharmonic Society at Carnegie Hall, Sunday, November 27, and with the New York Liederkreis on the same evening.

Operatic Travels.

Maxwell, the New York representative of the Ricordi house, reached Paris last week from New York to confer with the Savage and Ricordi interests regarding the tour of the English "Girl of the Golden West" Company in America.

Andreas Dippel, of Chicago, Philadelphia and New York, arrived in the last named city some days ago.

Rotterdam May Festival.

Josef Tyssen, of the Frankfort Opera House, has been appointed conductor of the 1911 Rotterdam May Music Festival.

MUSIC IN SALT LAKE.

SALT LAKE CITY, Utah, September 16, 1910.

The concert season of Salt Lake for 1910-11 was opened Wednesday, September 7, at the Odeon auditorium, when a fashionable audience assembled to welcome three renowned singers: Marie Rappold, Margaret Keyes and Allen Hinckley. The affair, which was an unqualified success, was under the management of the Fred C. Graham Music Bureau, being the first of a series under Mr. Graham's direction for the coming season. Miss Keyes gave for her introduction the aria "O Don Fatale" from Verdi's "Don Carlos," and later scored a triumph in the duet "Home to Our Mountains," from Verdi's "Il Trovatore." Allen Hinckley was heard first in "Schweig, Schweig," from "Der Freischütz." He possesses a wonderful voice of wide range, tremendous power and remarkable flexibility. Madame Rappold was given a cordial reception. Much had been heard of her and much was expected, but the audience was given full measure and all expectations were gratified. She has a strong, brilliant and dramatic soprano voice and scored heavily with her audience, both in the "Trovatore" selection and in the "Chanson Provençale," which many singers have given here of late, but few with more delightful effect. The main enjoyment of the evening came in the closing number, the well worn "Rigoletto" quartet. It is safe to say that it has seldom been more beautifully interpreted in Salt Lake.

Francis Woodmansee will give a piano concert at the Salt Lake Theater, Wednesday, September 28.

Bertha West, a former pupil of J. J. McClellan, has returned from her home in Lima, Mont. She will probably open a studio within the next few days and carry on her piano studies here.

Plans are going forward to revive the Salt Lake Symphony Orchestra with fifty musicians for the coming season. All music loving people are anxious to see the organization formed for another year. Conductor McClellan is in favor of having the dates of performance Friday afternoons instead of Sunday, as many Salt Lake citizens are opposed to Sunday events.

Anton Lund, teacher and director of the music department of the B. Y. University, Provo, Utah, has recently received an offer to join the faculty of the New England Conservatory of Music, Boston. On account of the B. Y. U. people refusing to release him he has laid over the offer with the possibility of taking it up next year.

A concert will be given at the First Congregational Church Tuesday evening for the benefit of the new reading room for the blind. An interesting program is being prepared by Sybella Clayton, Mrs. A. S. Peters, M. J. Brines, Mrs. Stevenson, Fred Smith, George E. Skelton, Mary and Florence Kimball.

J. T. Hand, a former pupil of Professor Lund and a graduate of the B. Y. U. school of music in Provo, has just returned from Berlin, where he has been studying with Georg Fergusson. Mr. Hand will open a studio in this city at 48 East South Temple street.

Squire Coop, who has been to Europe in the interest of the music department of the University of Utah, returned last week to this city and is enthusiastic over the prospects for the coming season, as regards the music department of the State institution. Theoretical and culture courses will be offered by the university to the musical public. The object is to place music upon the same basis as other studies in the department of arts and sciences.

FRED C. GRAHAM.

The Naimska Recitals.

The recitals to be given in this country by the talented Polish artists, Zofia and Marya Naimska, promise to equal in popularity those given by the pianist and violinist in Vienna, Warsaw and Budapest. Miss Zofia is the special protégée of Paderewski, and both have presented letters of introduction from him to many of the leading musicians and musical people in the United States. It was Leschetizky who interested Paderewski in the gifted Polish girl, whose piano playing has won the admiration of critics abroad.

Hambourg Historical Recitals.

A plan is on foot in Chicago to arrange for five historical recitals similar to those which brought Boris Hambourg into such prominence in London last year. If the engagement is completed the New York ensemble player, Cecile Behrens, will be associated with the cellist.

Mahler's Return.

Gustav Mahler, conductor of the New York Philharmonic Society, leaves Europe for New York, October 20. He has closed European engagements for April, 1911.

THE EXAGGERATED IDEA OF EUROPE AS A TRAINING PLACE FOR SINGERS.

AN INTERVIEW WITH A HERALDED STAR.

BY MORRIS ROTHENBERG.

One of those pretty stories that one reads now and then in some pleasing novel or hears told occasionally from the lips of some genial romancer appeared in the newspapers one morning about two years ago.

In a quiet street in New York City, in a modest little apartment, there lived a teacher whose business in life was cultivating voices. Whether from the tearing notes of his pupils or the indifference of a greedy landlord, the walls of his studio had become dilapidated and badly in need of repair.

And so it was that one morning at this time a young man, still in his twenties, with paint and brush in his hand, knocked at the door of the maestro and informed him that he had been sent to paint the house. It might have been the natural tendency of his profession to seek in every voice a singing quality, but it seemed to the maestro that the young man spoke in a tone of exceptional beauty. He was ushered in, he set to work, and as he grew busy he leavened his labors with subdued plaintive melodies. The maestro listened. Quickly, he walked to the painter and tapped him on the shoulder. "Do you sing, young man?" he queried. "Oh, for myself only, occasionally." "Just come here to the piano a moment." The painter followed blushing. "Now sing these tones I play." The painter did so. The maestro could not believe it. He had taken high C's with ordinary ease. Then he sang some popular airs and the teacher's astonishment grew. He had discovered a phenomenal tenor.

The young man immediately took up a course of instruction, and after a short period, a debut was arranged for him at the Hippodrome and the next morning the entire story was in the newspapers. "A Second Caruso Discovered in Aronstein, a Young Painter."

Of course admiring enthusiasts presented themselves. The young man was sent pell-mell to Europe, there to finish his instructions with the great masters, and then to make his debut in Italy.

Two years have passed since then. The other day he returned to this country, not as expected, heralded in glaring newspaper type, nor crowned with European laurels, but quietly, unnoticed, a disappointed man.

I had an invitation to see him and I went. I asked him to tell me the cause. Here is his story. It is a sad story, filled with portentous warning to the innumerable young, inexperienced, ambitious talents, madly rushing to Europe with idle dreams of waiting fame:

"You ask me why I have not succeeded? I will tell you.

"When I first made my appearance in New York, about two years ago, I met with far greater success than I had expected. The newspapers were full of reports of my remarkable voice, some of them saying that I was another Caruso. Naturally I was carried away with enthusiasm and I felt that I must immediately leave for Italy, the training school of singers.

"I had no means myself, so I gladly accepted the offer to go to Europe of a well-to-do person whose interest in me proved to be far more of a business investment than any artistic enthusiasm and he, like many other ignorant patrons of embryo stars, urged me on before I had been a year in Europe to appear as quickly as possible on the operatic stage.

"When I left America, I was bound, of course, directly for Milan, and my impatience to get there cannot be described. The journey from Havre to Milan seemed to me eternal. I arrived there entirely unacquainted but with my head full of the tales told by musical gossips of the wonderful method of the Milanese teachers. In America the belief is that all the teachers abroad are masters. One need only open his mouth there, I had heard, and these musical magicians drop the bell canto art into your throat.

"After a few days in Milan I met several young men who professed to have heard of me, and to be friends of mine, but who, in reality, were solicitors for various charlatan teachers. They urged me to take instruction from their respective teachers, and inexperienced in the wiles of these agents, who fill the musical quarter of Milan, I fell a prey to their snares.

"I began a course with one of these teachers, who could play the piano but who had no voice. His method of attracting pupils was the usual one of exhibiting photographs of renowned singers bearing complimentary autographs. Of course, to an experienced person this is en-

tirely meaningless as a recommendation of the teacher's abilities, as the autographs in many instances are secured long before the singer gains renown, or probably during the study of repertory with them; besides this, it is a well known fact that operatic stars have a weakness for giving photographs, and flattering autographs are secured from them on the slightest acquaintanceship. But this is a trick that rarely fails to make its impression on the innocent.

"My instructor knew nothing of vocal culture, but he made up for it on the piano. There he showed all his greatness as a vocal instructor. He banged away at the piano and extolled my voice. 'Avanti la voce, avanti. Brava così, bellissima voce, celebrità.' (Bring forward your voice. So. Bravo, what a beautiful voice, a celebrity.) The maestro thundered on the piano and drove me on. 'Avanti. Hi, hi, nuso così,' and I felt that my poor voice was growing husky under the strain.

"It is a terrible crime that these teachers, knowing nothing of voice culture, commit constantly. How many people are making sacrifices and sending their loved ones in whom all their hopes are centered, abroad, where they become sacrifices to the greed of impostors.

"I went to another teacher to whom I was highly recommended and he, instead of correcting my faults, immediately made me sing operas, thus forcing my voice before it was properly prepared, and the results were frightful. I felt that these forced methods were destroying my voice and yet I was powerless to help myself, for it is an impossibility to ascertain accurately who the genuine teachers are upon arriving in a strange land. Advice is plentiful. But to know whether it is of any value is impossible.

"In the meantime my patron in America persistently bombarded me with letters ordering me to make my debut, as he wished to see the results of his investment; and I hadn't been in Italy two years.

"Finally I was given to understand that unless I made my debut my allowances would be stopped, so I secured an engagement at Nice to sing in 'Faust,' 'Rigoletto,' and 'Traviata.' My costumes were ordered. I knew the operas but in my heart I felt that I was not equal to the task of singing them, for I knew that my voice was overstrained.

"I decided to visit a throat specialist. Here is another pitfall that besets the foreign student abroad, especially if he be an American. There are innumerable of these specialists in the musical cities who know nothing of their claimed specialty and who will not scruple to advise burning, cutting and cauterizing of the throat where a fat fee is in sight. In most cases where the only trouble is an overexertion of the voice, and a little needed rest would effect a cure, these physicians will not hesitate to advise surgical operation.

"I called upon one of them, of course believing him to be a trustworthy physician. He examined my throat, spoke to me on other subjects, ascertained that I was an American and diagnosed my case as a wart on the vocal chord, which required immediate removal. Incidentally his price was one thousand lire. Of course, I did not believe it. I went to another physician, who told me that no such thing existed in my throat but he advised other radical treatment.

"In the meantime my benefactor had heard that I had trouble with my throat and my allowances stopped. I was left without means and had to go home. On my arrival here I went to a well known local specialist, who told me that all that my throat required was rest and that I would recover my voice without question.

"Thus, my career abroad has ended until now, and thus also ends the career of hundreds of innocent students, who, like myself, rush to Europe imagining that that is the only place where proper voice culture can be obtained.

"There are many other difficulties that work against the success of a vocal student in Milan or in any of the large cities abroad where students flock. Milan, for example, is the center of musical interest in Italy. Nothing is heard there but musical talk. Everywhere one meets singers with good voices, bad voices, and no voices at all, but all mad with the idea of making their debut. In the evenings they are congregated at the famous cafes or Galleries in Milan, such as Savini, Biffi, Gambrinus, the DeCova, the Spatenbräu and others. These places are filled with smoke so that one can hardly see and the students sit

there till late at night chattering and gossiping in the thick smoke that surrounds them, or lingering outside where there are terrific draughts, shouting and gesticulating, vehemently discussing voice; in this way often contracting bronchial and tracheal affections of the throat. Now and then heated debates result in fistic brawls, because somebody's 'mi,' or 'do,' or some ignorant vocal teacher has been reflected upon. The proper atmosphere for an operatic singer, the avoidance of smoky rooms and abstinence from drink and sharp foods is entirely impossible under the conditions of life in Milan.

"Another pitfall for the foreigner is the debut germ that swarms about in these cafes; sitting there one hears of nothing but singing; this one sang there and has been studying only six or eight months, and the other sang at three theaters after only a year of study. Of course, so-and-so is far below your own ability, and you, desiring to emulate the other, decide upon an immediate debut. Now, a debut in Italy is not a very difficult matter, if you have a few francs. The Galleria agent is looking for you. If your friends know you have money the agents will know it. These agents will assure you of a debut in a notable theater in some nearby city, which often turns out to be a barn with a piano instead of an orchestra; some students are not lucky enough to get even that. They pay their money to the agent and when they arrive find no such place in existence.

"The continuous talk of singing makes of the students almost monomaniacs on the subject, so that they are continually in search of some new method of tone production, and these newly discovered methods are forever circulating among the students. One might see a group of students holding and squeezing their diaphragms and struggling to get the elusive B flat or high C. Red faces, violent coughing, cracked notes, and disputes as to wrong emission follow. All this abuse usually takes place after probably an hour's hard work with the vocal instructor and the accompanist. Another student illustrates how he sings against the wall with his lips almost touching it. He claims that he saves his voice in this manner and hears its defects. Another places his finger in front of his nose and aims it at his tone. I came into the room of a fellow student one day and saw him on his knees on a chair, bending his head down in an effort to throw his voice into the mask; then he would take a little run and jump into the air, trying to throw his voice there. Another sings into the fireplace, claiming that he can hear his voice better in that way; and thus countless voices are ruined. The ease and repose that are so essential to the development of a voice are impossible here. Instead of using only part of the day in their studies and the balance in some useful occupation, as they might do if they were at home, close to relatives, abroad students fall into bad habits, card playing and gambling.

"One imagines in America that vocal instruction is cheaper abroad than it is in this country. This is not so. Good instructors abroad, of whom there are very few, exactly as in this country, charge very high prices that most students there cannot afford to pay.

"Since my return to New York I have taken up voice culture with a very competent instructor in New York, who has taught me in the short while I have been under his tutelage more than all the instruction I received abroad and my voice is gradually returning to its old time quality. And after my painful experiences of two years and the recital of the experiences of innumerable students I have seen abroad, there is no doubt in my mind that it is a fallacy to believe that Europe is the only place where proper vocal instruction can be obtained. There are many very competent vocal teachers in this country and the conditions here are much more favorable to proper study. The climate in New York is much better than that of Milan, which in the fall and winter is foggy and extremely damp, the worst possible for singers. One has a better opportunity to hear music and see acting in New York than in any other city in the world. There are more of the great artists coming here in one season than in any other city in the world and the variety of operatic works in New York is far greater than anywhere else. One cannot get such opportunities in any one city in Europe on so large a scale and I am certain that every unprejudiced person who has seen the conditions in Italy that I have will give the same advice to beginners that I have offered."

Florence Austin's Prospects.

The violinist, Florence Austin, returned recently from a vacation spent principally in Minneapolis. She opens her season in Morristown, N. J., October 12, in a recital with Dr. Lawson, tenor. Then she plays in Newark, at the new Musin Conservatory of Music, and other engagements follow. Miss Austin's reputation is constantly growing, every appearance winning her new friends.

Arthur Rosenstein Engaged for Chicago Opera.

Arthur Rosenstein, whose excellent piano accompanying has often delighted New York audiences, has been engaged as assistant conductor for the Chicago Grand Opera Company.



St. Louis, Mo., September 14, 1910.

Mr. and Mrs. Hall have returned and taken charge of their classes in vocal art. Last season was a very successful one with these popular teachers. Five recitals were given to show the progress of the students in their interesting work. This season will be as full, if not more so, as there are a number of pupils ready to take up work at once and others are applying. Mr. and Mrs. Hall report having had a very pleasant summer at their cottage on Cape Cod, a most beautiful and attractive summer resort. Mrs. Sam Erskine, of Dallas, Texas, is in the city again pursuing her studies with Mr. Hall, and speaks enthusiastically about the method employed in his work. Mrs. Erskine has been for the past four years directing a class in Dallas and has been appreciated there for her method of building voices and she has produced some singers who bid fair to making their mark in public life. Mrs. Erskine is also much sought after in her own home city on account of her admirable soprano voice.

Mrs. Franklyn Knight has returned from an extended visit to Eagle River, Wisconsin. Mrs. Knight gave one recital while away and this was at Everets Resort, and proved to be a most interesting affair, well attended by the many visitors of the different summer places of rest and amusement in that part of the State. Her classes in voice open October 1, but already quite a number are asking to begin their work earlier. Last season two-thirds of her time was engaged in teaching and this left her little time to practise for concert work and as this is a very interesting part of her musical life, she is determined to keep some time reserved, although the classes will doubtless demand more, as new pupils are constantly applying.

Ida B. McLagan opened her class in piano this week and is ready for work after a pleasant trip to Seattle, Washington. Miss McLagan spent the summer in rest and enjoyment and did nothing in a musical way. Her duties attending to a large class of pupils during the winter months are sufficient to warrant this respite in the summer. Miss McLagan will give a number of recitals during the season beginning November 1. These recitals are always well attended.

ISOBEL McCARMICK.

Later St. Louis News.

St. Louis, Mo., September 22, 1910.

Ellis Levy, who has recently accepted the position of second concertmaster of the St. Louis Symphony Orchestra, is being accorded a warm welcome by the musicians of St. Louis. Mr. Levy expects to do some concert work in and out of the city and will also handle a class of pupils.

The Knights of Columbus Choral Club will give a concert in Alton, Ill., on October 12 in honor of the landing of Columbus, for whom the organization is named. Rev. Leo Manvetti, the director and accompanist, has arranged for four numbers by the excellent chorus which has always met with great success in former concerts. There will be four solo numbers given by Mrs. Max Kauffman and James Rohan, both of St. Louis and both well known. Mrs. Kauffman has a soprano voice of a quality and range superior to many and gives pleasure wherever she is heard, while Mr. Rohan is a tenor whose voice never fails to rouse enthusiasm and gain for him much complimentary comment. There will be several concerts given during the season by the Knights and they will bring on some artists of note as usual.

Agnes Petring, known as a dramatic soprano of artistic ability and of whom St. Louis is proud, recently returned from the convention and chautauqua of the National Lyceum Association, which she attended at Winona Lake, Ind. Miss Petring has only recently become a member of this association and caused quite a stir among the vast audience assembled to hear the concert on the night she sang. While there were voices on the different programs which gave pleasure of a high order, hers was conceded to be one of the best, not only in quality, but in those details

that go to make up a perfect whole. The splendid breath control which gives the listener no hint of how it is done; the perfect enunciation of the English so that every word is heard even to the farthest end of the large auditorium; the facial expression as it would be in fervent speech, and the exquisite quality of tone bringing out the sentiment so surely that the emotions are touched and the listener forgets the singer in the song; these were points which caused the audience to recall her again and again. Miss Petring had flattering offers for extended Lyceum tours during the fall and winter, which she was compelled to refuse on account of having been already engaged through her Eastern manager for concerts oratorios and recitals. But for next summer she has accepted an engagement for a tour of twenty concerts for the chautauqua field.

Helena Cassell has been engaged to teach the Dunning System (kindergarten and complex) at Sacks School of Music. Mrs. Cassell has every qualification of a thorough teacher, being an earnest, serious musician and at the same time enthusiastic and temperamental to a great degree. She possesses a charming personality which is attractive to children and holds their attention.

ISOBEL McCARMICK.

LiederKranz Engages Frida Windolph.

The New York LiederKranz has engaged Frida Windolph for one of its concerts this season. Miss Windolph possesses a rare voice, a beautiful and flexible coloratura soprano, which the European critics predict will take her



FRIDA WINDOLPH.

to the foremost ranks of living singers. In her case there has been very little advance advertising, as Miss Windolph prefers to win merit wholly upon her artistic attainments. She is under the management of Marc Lagen.

Gadski Arrives.

Johanna Gadski arrived on the Kaiser Wilhelm II Tuesday morning, September 27, and left New York immediately for Canada, where her concert tour begins under the direction of Loudon Charlton. She will be heard in the principal cities in the North and Northwest en route to the Pacific Coast, where she will have ten appearances extending from Vancouver to Los Angeles. Madame Gadski will join the Chicago Opera Company December 13 and remain until January 4, when her concert tour will be resumed, continuing until the middle of February, when she comes to the Metropolitan for a month. Her New York recital will be given in Carnegie Hall, Friday afternoon, January 27. Madame Gadski will also appear as soloist with the New York Philharmonic Orchestra and with other symphony orchestras throughout the country.

Gerville-Reache's Pacific Coast Tour.

Madame Gerville-Reache's tour to the Pacific Coast, which will take place during November, December and January, is assuming larger proportions than was anticipated. Owing to the heavy demand for her services she will be obliged to leave the East almost three weeks sooner than originally planned. She has just been booked at Winnipeg, November 21; Grand Forks, N. Dak., November 22, and Fargo, N. Dak., November 24.

The Youngest Miss Rice in Town.

Mr. and Mrs. William C. Rice have sent out cards announcing the arrival of a new daughter, born at their home, 210 West 107th street, Friday, September 16. The youngest Miss Rice has been named Sylvia Noë. The mother of the very young lady is the widely known singer and teacher, Melanie Guttman-Rice.

Macmillen's Accompanist.

Francis Macmillen has engaged as his pianist accompanist for his forthcoming American tour Gino Aubert, the well known French pianist, who has acted in a similar capacity for Jacques Thibaud.

Alice Garrigue Mott Back from Europe.

Alice Garrigue Mott has returned from Europe, and will resume her work in the art of singing at her studio, 172 West Seventy-ninth street, on October 1. The waiting list of students is in charge of Belle Holt.

While in London Madame Mott completed arrangements with Thomas Beecham for the appearance at Covent Garden of her pupil, Marguerite Lemon, at the opening of the autumn season, October 1. The opening opera will be d'Albert's "Tiefand," with Miss Lemon in the role of Marta. It is due to Miss Lemon's success in Germany that Mr. Beecham cabled Madame Mott concerning the engagement of Miss Lemon, whose repertory includes many roles.

From London Madame Mott went directly to Salzburg, to be with her friend, Lilli Lehmann, who appeared at the Mozart festival held in that old city, where the great composer was born, January 27, 1756.

While in the Swiss Alps Madame Garrigue Mott visited her friend and former teacher, Luisa Cappiani, at the Cappiani villa. Madame Cappiani's friends in this country will be glad to hear that she is in good health and as deeply as ever interested in art and all the rest that makes life worth while.

To avoid interruption during lessons Madame Garrigue Mott will receive those desiring to study with her by written appointment.

G. C. Ashton-Jonson Delighted with America.

G. C. Ashton-Jonson, the English banker and musical lecturer, is delighted with America, and has about concluded to make his home here for a few years, during which he will devote his time almost exclusively to lecture recitals. He has delivered so far over sixty recitals at various assemblies, including the famous Chautauqua on Chautauqua Lake, N. Y. His Southern lecture tour, booked by the Concert Direction M. H. Hanson, will take Mr. Ashton-Jonson as far as Birmingham, Ala. Memphis, Tenn., will be another city where he will be heard. Besides the public recitals, Mr. Ashton-Jonson has many engagements with clubs and in private homes. Henry M. Steel is among the patrons of music who has engaged Mr. Ashton-Jonson to lecture at the Steel residence in Philadelphia. Mr. and Mrs. Ashton-Jonson attended the recent MacDowell celebration in Peterboro, N. H., where they were the guests of Mrs. MacDowell.

Enrollment at Guilman Organ School.

Since his return from Paris, William C. Carl has been busily engaged completing the final arrangements for the reopening of the Guilman Organ School, which occurs Tuesday, October 11. Students already are arriving and getting settled, so as to begin the work promptly and applications for hours are coming in from all parts of the country daily. The application list is a large one and the school will begin its season with a full enrollment. New features suggested by Mr. Guilman will be introduced during the year and in many ways the course will be strengthened. Students who contemplate the study of the organ under Mr. Carl should make it a point to arrive before the school year begins and not wait until the work is already in operation. A resumé of the new catalogue was outlined in THE MUSICAL COURIER recently when the many advantages of this successful institution were spoken of in detail.

Maurel to Give Season of Opera.

As THE MUSICAL COURIER stated months ago, Victor Maurel might give a season of grand opera in New York. This is now announced as a fact and the series will begin at the New Amsterdam Theater January 9 and continue until the end of April. Operas will be sung in English, French and Italian and very likely the season will open with Verdi's "Falstaff," with Maurel himself in the title role. "Hoffmann's Tales" may be given in English. Several novelties are to be produced as well as a number of important revivals.

Hoffman and the Bruchhausen Trio Open Season.

Frederick Hoffman, the baritone, assisted by the Bruchhausen Trio, will give the first concert in New York for the season at the Waldorf-Astoria, Monday evening, October 3. Mr. Hoffman will sing songs and arias by Verdi, Massenet, Bizet, Augusta Holmes, Schumann and other composers.

Alma Gluck in Song Recital.

Alma Gluck, the young soprano of the Metropolitan Opera House, will give a song recital in Mendelssohn Hall Tuesday evening, October 18. Madame Gluck prepared her program for this appearance during her summer vacation.

A New Lagen Artist.

Margaret Gorham, a pianist of fine ability, will be heard in concert this season under the management of Marc Lagen.

IN DEFENSE OF TRANSCRIPTIONS.

FROM THE LONDON TIMES.

The program of Signor Busoni's recital last Saturday consisted entirely of transcriptions by the pianist of various works by Bach, Mozart, Beethoven, Paganini, and Liszt. At the first of the concerts given this season by the Classical Concert Society Mr. Borwick played his own transcription of Bach's well-known organ prelude and fugue in G; and only a week or so ago the repertory of the Queen's Hall Orchestra was increased by an arrangement for orchestra by Mr. Wood of some movements from Bach's organ sonatas. This is not characteristic of latter-day programs alone. For many years the names of Bach-Liszt, Wagner-Wilhelmj, Schubert-Tausig, and other composite composers have been familiar in the concert room. A glance at publishers' lists will show that whole pages are devoted to transcriptions, and in a volume like the thematic catalog of Brahms' works there is hardly an entry of an instrumental composition which is not followed by a string of alternative versions. Wherever we turn we are brought face to face with transcriptions and arrangements, and the number and variety which are to be found show that the habit of making them is not casual, but systematic. Anything which is systematic is worth inquiring into, and, when one hears the conservative school dismissing the work of transcribers with a horrified wave of the hand as mere vandalism, one can only regard their words (to quote a well known Latinist) as speech divorced from thought.

Even when the question of the value and legitimacy of transcriptions is regarded impartially, certain fallacies are commonly met with in discussing the subject. In the first place, it is generally assumed that transcriptions are made only for the piano. It is quite true, of course, that every conceivable kind of music, from operas, symphonies, and string quartets down to songs and instrumental solos and duets, has been arranged for the piano. It is also quite natural, for most people possess pianos and many try to play them. But it is not fair to make the pianist, for all his sins, a scapegoat on every occasion, and in this case it is all the more unfair, as practically every instrument in the orchestra has had music arranged for it, and even the orchestra itself is responsible for a certain number of transcriptions. Bach's organ toccata in F, movements from his organ sonatas, Mendelssohn's "Spring Song" from the "Lieder ohne Worte," Weber's "Invitation à la Valse," Schumann's "Bader aus Osten," a group of Bizet's "Jeux d'Enfants," originally written for four hands, the funeral marches from piano sonatas by Chopin and Beethoven, and many other piano pieces too numerous to mention have been transferred to the orchestra. And, now that singers like to sing songs as well as scenes from operas with the band, it is fairly common to find the accompaniments in Schubert's song orchestrated for the purpose, while some composers—Berlioz, for instance, and Hugo Wolf—have forsworn the professional arranger by doing the work themselves. As to the various instruments in the orchestra, the limited repertory available for most of them has led to the fabrication of numerous transcriptions. Wind instruments, in particular, are badly off for solo music, and so they play things which were originally written for string instruments of more or less corresponding compass. The double bass, again, is not well supplied, so some one arranges for it a work for bassoon by Mozart, or a concerto by Handel. Similarly the harp, when it is tired of Saint-Saëns, Debussy, and the few composers who have written specially for it, likes to play the piano works of Chopin. Even drums have made their voices heard and had music transcribed for them.

It is, secondly, quite inaccurate to suppose that musicians arrange only other people's music, and not their own. Apart from the familiar case of Handel's taking his Italian chamber duets and converting them into the stupendous choruses of "The Messiah," there are heaps of instances of the great composers, not expanding and rearranging, but literally resetting their works for a different instrument or combination of instruments. In Bach, for instance, we find movements of pianoforte concertos and suites for violin turned into orchestral preludes to church cantatas. We find violin works arranged for piano (and, in one case, even for organ), and piano works arranged for violin. Beethoven arranged his second symphony as a piano trio and his violin concerto as a piano concerto. Brahms used the same material twice over in two familiar cases—the sonata for two pianos, which was arranged from the piano quintet in F minor, and the variations on the theme of Haydn, which are written for orchestra and for two pianos.

A further fallacy is to suppose that there is something sacrilegious in rearranging some one else's music, what-

ever one does with one's own, independently of the success or failure with which it is done. It may be comforting to some to call it sacrilegious when they think of Liszt, but not so convenient when they are reminded that there is hardly a single composer, from the great men down to those of the present day, who has not rearranged or adapted the works of other writers. Bach made numerous piano transcriptions of the violin works of contemporary Italians, arranging amongst other things of Vivaldi a concerto for four violins as a concerto for four pianos; Mozart arranged five of the fugues from the "48" for string quartet; both Schumann and Mendelssohn provided Bach's chaconne with an accompaniment, and Busoni has transcribed it for the piano; Schumann also transcribed some of Paganini's violin caprices; Liszt rewrote Schubert's "Wanderer" phantasia, and Busoni has rewritten that arrangement—but the list might be extended indefinitely.

Of course, if the transcriber bungles his work, or if he is not in complete sympathy with the composer whom he is transcribing, or if he allows his own personality to obscure the figure of the original composer (as Liszt sometimes, but not by any means always, does), then the best place for his transcription is the paper basket. But if he succeeds in rescuing great masterpieces from oblivion or neglect, if he can enable us to hear beautiful things which without him we should never hear, or if he can quicken and vitalize the music of the past and make it intelligible and alive for us, are we to call him a Philistine and pass by on the other side? Ought we not rather to honor him for saving beauty that was lost and for recreating beauty that was dead?

The noblest works of Bach have been rescued from the stuffy obscurity of the organ loft and made familiar to thousands of concertgoers by Liszt, Tausig, D'Albert, Busoni, Philipp, and other pioneers. Godowsky has taken the ballet music of Lully and Rameau and preserved it for modern ears by making it dance to a modern piano, just as Stanford and Wood have preserved the old Irish ballads by supporting the voice with rich polyphonic accompaniments. To play and sing these things as they were written without the ears that they were written for and without the conditions under which they were originally given will generally end in their being damned as "quaint." No art was quaint while it was living, and the function of transcribers has been to keep things alive.

Not all transcriptions, of course, are artistic in aim or vital in effect. Some, like those of Beethoven and Schubert, have been undertaken to please a friend, or, like many of Brahms' and Dvorák's, because a publisher asked for them, or, as too many young composers have found, because a piece of hack work brought them in a few guineas. The great age for rearrangements of this sort was the eighteenth century; for when every one took his instrument with his walking stick under his arm, and packed his music case with his lute as a matter of course, the number of impromptu musical performances which had to be supplied by the court and household musicians was legion, and there is little of the chamber music by well known names of that period which was not altered and reset as occasion required.

But the artistic and beautiful transcriptions which the great composers and pianists have given us are what we are here concerned with, and for these the claim is made that they are real and valuable contributions to music. They come to us with the beauty of the original and with an added beauty of their own. No one who has played Brahms' transcriptions of his own symphonies or Liszt's of Beethoven's, no one who has looked at Bizet's pianiste chanteur or Franck's transcriptions of "Les Eolides" and the symphonic interlude in "Redemption," or the arrangement of the air in D minor from the ballet in "Orphée" by Saint-Saëns and Sgambati can have helped being struck not only by the ingenuity with which the texture of the orchestral writing is taken to pieces and re woven for the keyboard, but also with the actual beauty of the arrangement itself. Other examples of arrangements of striking beauty and interest besides those already mentioned may be found in Brahms' version of Schumann's piano quartet and of his own piano quartet in A as piano duets, and in Schumann's piano quintet as arranged by Clara Schumann in the same way. Schubert also made beautiful transcriptions of some of his own overtures, and it is now almost certainly established that the lovely duet known as the "Grand Duo" is a transcription of the lost Gastein symphony.

The chief reason why these arrangements are beautiful as well as successful is that the men who made them have

realized that in rewriting for one instrument music that was originally written for another it is no use transcribing note for note. What has to be done is to obtain not an imitation, but a corresponding effect, not a mere copy but a re-creation. A great Greek scholar of our day has pointed out that translation with success is always possible when in the translator's language there exists a native form and manner corresponding. And what is true of language is true of music. To translate one kind of music into another, you must use a language and an idiom that correspond. If the literal transcription may be said to be like a photograph, the free translation is like an engraving, and, as in an engraving, the pleasure of enjoying it is twofold—there is the pleasure that one takes in the beauty of the original, and there is the pleasure that one takes in the new form of it and in the skill spent in transferring an idea from one medium into another. Bach's chaconne in Brahms' arrangement of it as a piano study for the left hand is a transcription; in Busoni's glowing arrangement of it as a piano piece it is a translation. In some of his arrangements Busoni has expanded the original material. In his transcription, for instance, of the prelude and fugue in D major from the first book of the "48" he has written a cadenza in which the themes of both prelude and fugue are combined. Similarly Saint-Saëns has added to his arrangement of a movement from the ballet in "Alceste" a remarkably effective fugue on the various subjects, and Liszt, while keeping more or less strictly to the text in some of the songs which he has arranged, in others (in "Adelaide," for instance) has practically made a free fantasia out of the original. But the question of free fantasias and of that specialized form of free fantasia, the variation on a theme, lies beyond the scope of this article, which is only concerned to show that the composite composer has preserved and created a great quantity of beautiful music, and that we cannot therefore afford to ignore the significance of his hyphen.

PITTSBURGH MUSICAL OUTLOOK.

PITTSBURGH, Pa., September 26, 1910.

The Pittsburgh Symphony Orchestra of fifty performers, Carl Bernthaler, conductor, will open its season on Friday, November 11, giving Friday evening concerts from this date to March 24, omitting November 18, December 9, January 27 and February 17, and also appearing Saturday afternoons from November 12 to March 25, omitting November 19, December 10, January 28 and February 18. The soloists selected thus far are Madame Gerville-Reache, Mischa Elman, Louis Bennett, Francis Macmillen, Cecil Fanning, Lydia Lipkowska, Paulo Gruppe and Jeanne Jonelli. The tickets for the series will be \$20, \$15, \$10 and \$7.50, according to location. The season seat sale for subscribers will open Wednesday morning, November 2, at 9 a. m., at Mellor's, 319 Fifth avenue. The concerts are to be held at the new Memorial Hall, Schenley Farms, and public interest is keen for the opening night.

Grace Hall-Riheldaffer, who has met with much success in regular recital work, has added to her growing reputation by originating a lecture song recital on Oriental music. She has made an exhaustive study the past two years of Oriental folklore and music and from this study she has succeeded in concocting one of the pleasantest entertainments imaginable. The first part of her program is devoted to exploiting the peculiarities of rhythm and melody. Mrs. Riheldaffer goes into the subject directly and without a verbose technical or scientific dissertation. She presents her subject matter poetically, charmingly, unaffectedly and her vocal illustrations (given by herself) with intelligence and force. She uses, on the second part of the program, some rare old Oriental folk tunes, besides several modern idealizations of folksongs, drawing from the compositions of Delibes, Woodforde-Finden, Lehmann and other modern writers. Already Mrs. Riheldaffer has met with distinct success in this new work, and inquiries are pouring in for the coming season.

A concert company composed of Ida Mae Heatley, contralto; Franz Kohler, violinist; Paul K. Harper, tenor, with Charles Wakefield Cadman at the piano, has booked a number of concerts for the coming season throughout the Western Reserve. Two engagements already filled were at Cambridge, Ohio, and Winchester, Ohio, with Laura D. Hawley at the piano. Miss Heatley, Mr. Cadman and Mr. Harper will shortly fill engagements in New York City and Philadelphia.

Helen Keil, soprano soloist of the Bellefield Presbyterian Church, gave a recital in Buffalo on Friday evening and scored a signal success. This is her second appearance in Buffalo since she returned from her Panama tour in the spring. Miss Keil ended her vacation at Beach Haven, N. J., early in September to open her studios here and in Alliance, Ohio.

Marie H. Sprague, director of Bissell Conservatory of Music, returned from Europe last week. While her

classes demand most of her time, she will fill several concert engagements, the first being on October 4 at the Belmar Christian Church. On October 6 Miss Sprague will sing a group of songs at the Masonic Veteran banquet in Masonic Hall.

James Stephen Martin has opened his studios for the season. Mr. Martin will present a number of new singers this year in recital work, and with his old pupils will give several novelties in the vocal line. Mr. Martin's recitals are always full of interest and no doubt this year's work will eclipse that of last year.

With the studios all open and with recitals and public concerts announced for October, the season will be in full swing in a very short time.

CHARLES W. CADMAN.

Mischa Elman to Tour Canada.

Mischa Elman will include Canada in his tours this season. He is to play in some of the cities where Melba has sung, but because of the climate he will defer appearances in Saskatchewan, Medicine Hat, Calgary and Regina, until after his Pacific Coast engagement, which ends in May. The violinist is to play with the Boston Symphony Orchestra in New York during January, and during that month he is also to give recitals in the metropolis.

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Cadman Crossing.

This is a snapshot of Charles Wakefield Cadman, Pittsburgh representative of THE MUSICAL COURIER, crossing the briny deep. The lower climber is Mr. Cadman, but



his position is merely relative, for every one knows that as a composer he will soon be not far from the top. John Colville Dickson is the other voyager in this picture.



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OBITUARY

John Cheshire.

John Cheshire, the English harpist who played in the orchestras of America for many years, died at his home, 230 West 105th street, New York City, Monday, September 26, aged seventy-three years. Mr. Cheshire composed many works for the instrument which he played so skillfully. Before coming to this country he taught at the Royal Academy of Music in London, where he had formerly been a student. Both as a concert performer and in opera orchestras the deceased had marked success and was widely known on both sides of the Atlantic. The funeral was private.

Clarence C. Baillie.

Clarence C. Baillie, a church singer (a tenor), died suddenly Monday night at the services held in the Grace Congregational Church, Brooklyn. Mr. Baillie was singing when he became ill, and he passed away before a doctor could be summoned. His brother, Ernest Baillie, who is organist of the church, was playing the accompaniment for the singer when he staggered. The deceased was choir-master of the church. He was twenty-five years old.

Carol Mellish Woodbury.

Carol Mellish Woodbury, a contralto soloist and composer of marked gifts well known in Boston's musical circles, died at her home in Malden, Mass., September 24, in the thirtieth year of her age.

Rudolf Dellinger.

The cable yesterday (Tuesday), chronicled the death of Rudolf Dellinger, the operetta composer, who passed away in Dresden Monday. The deceased was in his fifty-fourth year.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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